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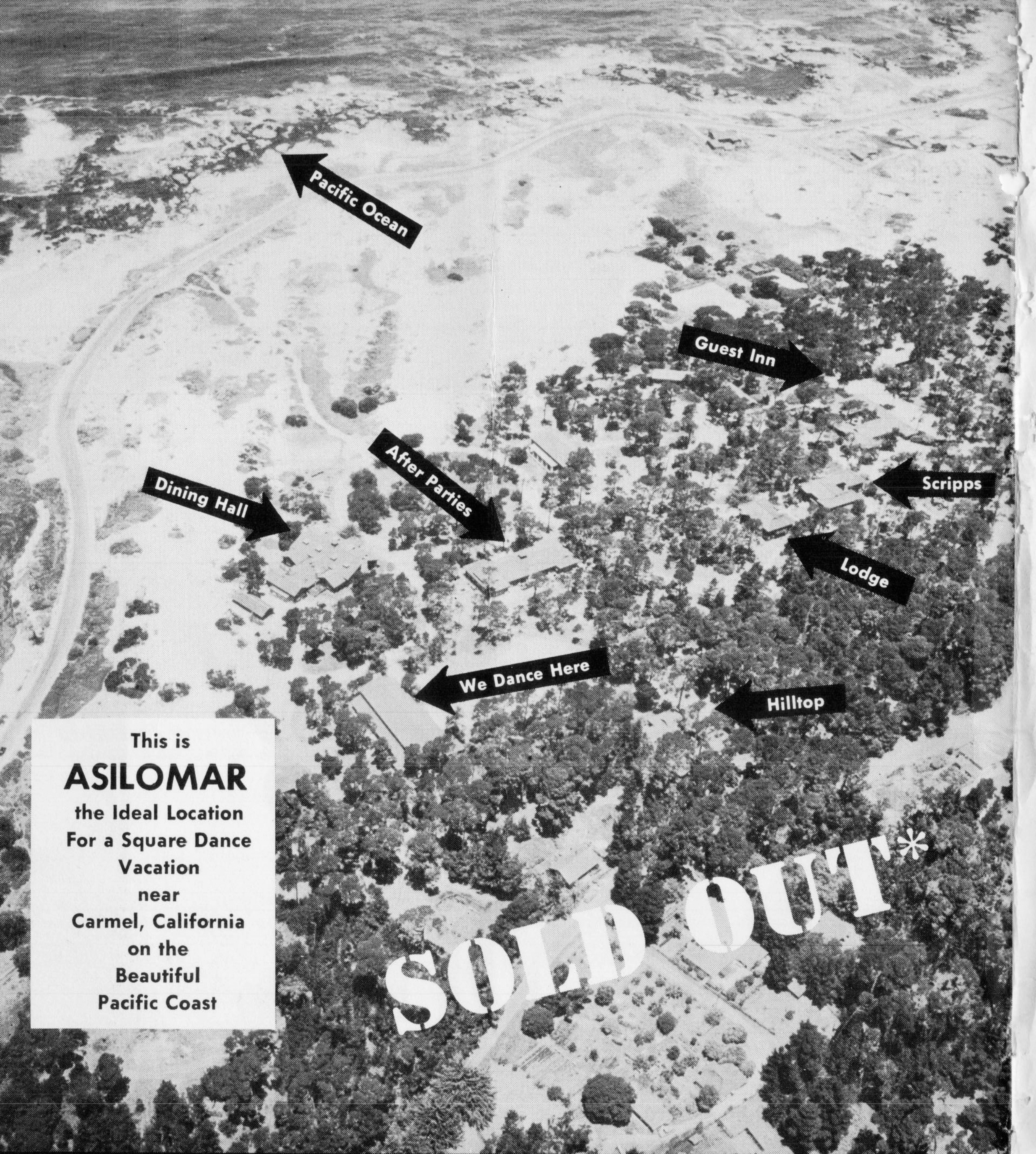
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(See Page 5)



APRIL, 1960
VOL. XII NO. 4

The Official Magazine of SQUARE DANCING



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JULY 24 to 29, 1960

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The HAMILTONS, The RICHARDS and BOB OSGOOD

Detailed brochure available from Sets in Order, 462 N. Robertson Blvd., Los Angeles 48, Calif.

The SQUAREDANCE PICTURE



These couples forming such an interesting, precise pattern on the floor are indeed members of the Belles and Beaux Pattern Couple Dance Club of St. Joseph, Mo., whose instructors are Lois and Doyle Rush. Formed in 1954, the round dance club now numbers a membership of 40 couples, dedicated to keeping fun in round dancing.



These Colorado dancers are all set to go to the National Convention in Des Moines. The State Association is sponsoring a square dance Fun Train direct to Des Moines and it promises to be a sell-out. A special invitation was extended to the Utah delegation to "hitch" their coaches to the Fun Train and join the Coloradoans.

Puget Sound Square Dance Council in Seattle, Washington, evolved this beautiful float for entry in the Seafair Parade. Enthusiasm, energy and artistic ability went into the project as well as selection and search for the girls' costumes, which are exactly alike but in different colors. The float caused extraordinary interest and won first prize in the non-commercial division. Photo by F. J. McGrail.



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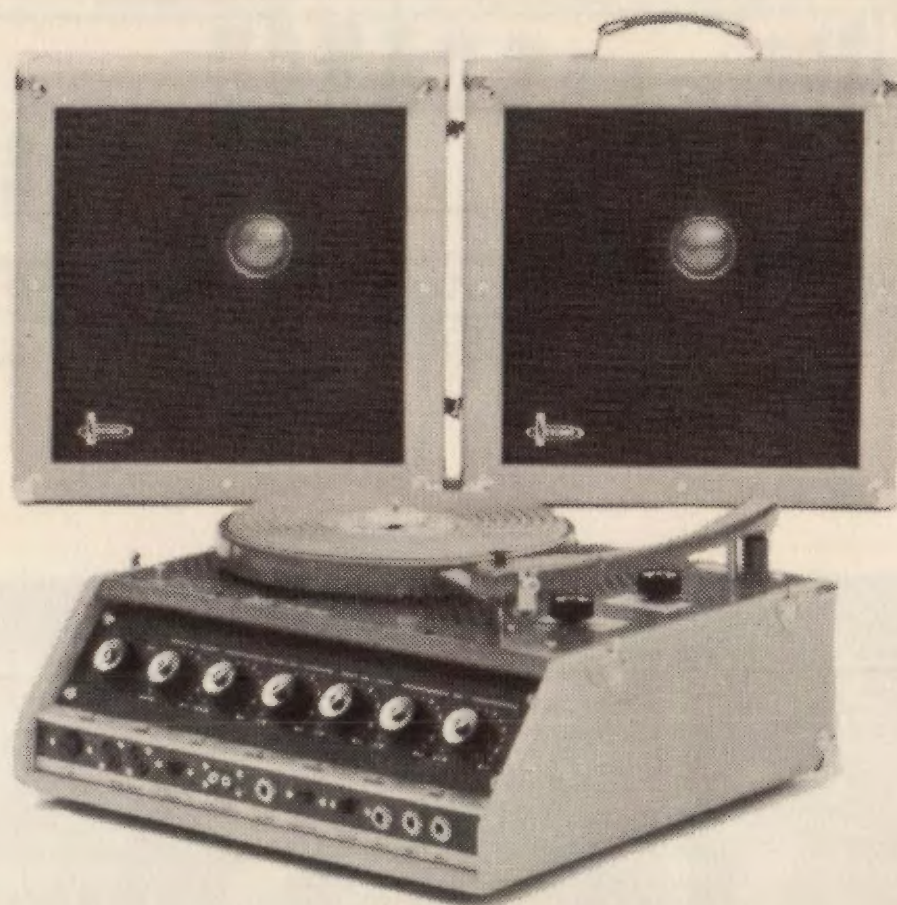
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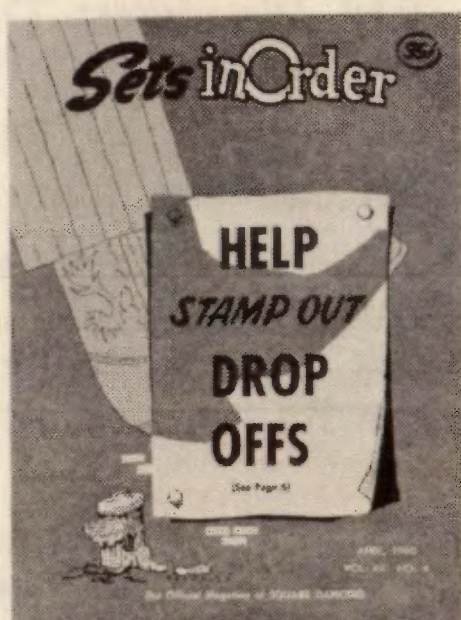


Square Dance Date Book

- Apr. 1-2-5th Ann. Jamb. Decatur Square
Dance Assn., YMCA Bldg., Decatur, Ill.
Apr. 1-2-New Mexico Assn. State Festival
Sr. H.S. Gym, Roswell, N.M.
Apr. 1-3-13th Ann. Valley of the Sun Festival
Tempe H.S., Tempe, Ariz.
Apr. 1-3-2nd Ann. W. Va. Festival
Cedar Lakes, Ripley, W. Va.
Apr. 2-Jolly Mixers Guest Caller Dance
Poinsett Hotel Ballrm., Greenville, S.C.
Apr. 2-Rochester Fed. Dance-o-Rama
Cutler Union, Rochester, N.Y.
Apr. 3-Whitewater Valley Callers' Assn.
Spring Fest., UAW Hall, Anderson, Ind.

(Continued on page 54)

ON THE COVER



The Front Page this month is actually our lead editorial. We've talked about "drop offs" before and we realize that for one *natural* reason or another some folks may have to fade out of the square dance picture. It's the *un-natural* drop-offs that give us the most concern. These are the folks who need and want square dancing but because of a limited number of places to dance or a requirement of more time than they have to devote to the activity they must give it up. During this month of April let's *all* do what we can to find ways to keep as many of these folks in the activity as possible and at the same time bring back to our clubs some of the dancers we've been missing lately. Let's *all* do what we can.

Sets in Order

Published monthly by and for Square Dancers
and for the general enjoyment of all.

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Bob Osgood	Editor
Helen Orem	Assistant Editor
Chuck Jones	Contributing Editor
Jane McDonald	Subscriptions
Jay Orem	Business Manager
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Frank Grundeen	Art Consultant

TABLE OF CONTENTS

SPECIAL FEATURES

Square Dance Vacations—1960.....	6-7
Mountain Climbing, by Manning Smith.....	12-13
Homes for Square Dancing.....	16-17
Planning a Group Square Dance Trip.....	18
To Answer Some Questions, by Ruth Stillion.....	19
Convention Flashes	20
Americana: Driftin' Down the Draw, by Terry Golden.....	24-25
Still More About Contrás, by Don Armstrong.....	26-27
William A. (Billy) Foster, by Virginia Cruikshank.....	27

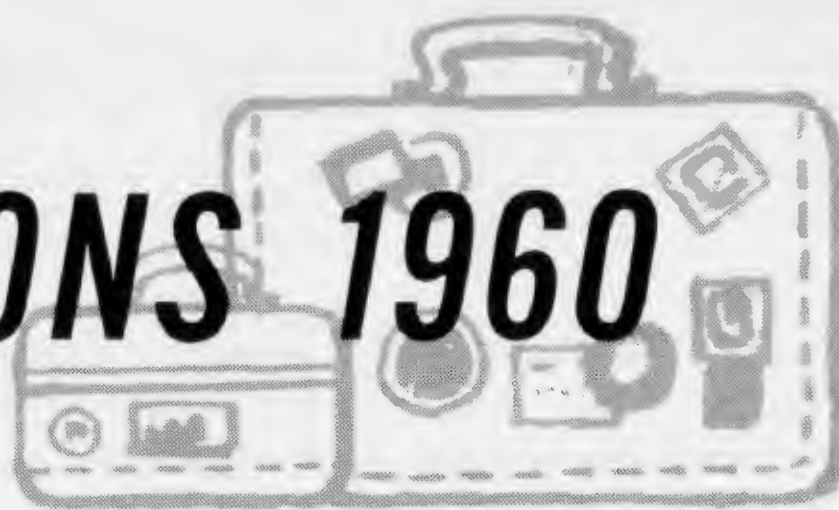
REGULAR FEATURES

Square Dance Picture.....	3
Square Dance Date Book.....	5
As I See It, by Bob Osgood.....	9-11
Style Series: The Grand Prowl.....	14-15
Round the Outside Ring.....	21-23
From the Floor.....	38
Caller of the Month: Les Houser.....	41
Paging the Roundancers: Cliff and Flo Wick.....	45
On the Record.....	62

462 North Robertson Boulevard
Los Angeles 48, California

SQUARE DANCE

VACATIONS 1960



IF THIS IS THE YEAR for you and you and you to go to a square dance institute, you are in the happy position of having many institutes, located in many different sections of the country offering you a variety of interesting programs. The following listing, including information received to press time, will give you a good idea of what is available for your enjoyment:

April 1-3—April Fool Weekend, Hotel Van Orman, Fort Wayne, Ind. Al Brundage, Dave Taylor. Write B Bar T Week End Institute, 16658 Tracey, Detroit 35, Mich.

April 22-24—Spring Holiday Weekend, Pocono Mountains, Echo Lake, Pa. Marty Winter, Walt Bullocks. Write Marty Winter, 22 Waverly Pl., Cresskill, N.J.

May 28-June 4—Spring Folk & Square Dance Camp, Oglebay Institute, Wheeling, W. Va. Folk Dance Leaders plus Don Armstrongs. Write Mrs. Elizabeth Faris, Oglebay Institute, Wheeling, W. Va.

May 28-30—Memorial Day Danceree, Hart Hotel, Battle Creek, Mich. Marie Gray, "Decko" Deck, Bud McLeods. Write Doc Jamieson, 612 Woodcrest Dr., Royal Oak, Mich.

June 3-Oct. 15—Square Dance Vacations, Kirkwood Lodge, Osage Beach, Mo. Frank Lane, Arnie Kronenberger, Ray Smith, Harper Smith, Ed Gilmore, Johnny Davis, Bruce Johnson, Red Warrick, Joe Lewis, Bob Page, Selmer Hovland, Johnny Barbour, Jim Brower, Johnny LeClair, Lee Helsel, Max Forsyth, Jack Jackson, Manning Smiths, Frank Hamiltons, Dick Reinsbergs, Vince Belgarbos, Ray Browns, Elwyn Fresh's, Jerry Washburns, Paul Tinsleys, Lawrence Risens, Jack Stapletons. (All ten weeks SOLD OUT.)

June 11-17; 18-24; 25-30—Maine Folk Dance Camp, Pioneer Camps, Bridgton, Maine. Michael Hermans, Dick Crum, Madelynne Greene, Ralph Page. Write Mrs. Alice Morey, c/o Folk Dance House, 108 West 16 St., New York City 11, N.Y.

June 19-24—Brookstitute Leadership Camp, Jackson, Montana. Johnny LeClair, Bob Ruff, Jim Brooks'. Write Brookstitute, The Hayloft, Alderwood Manor, Wash.

June 20-25; June 27-July 2; July 4-9—Colo. Square Dance Vacation, Grosvenor's Inn, Estes Park, Colo. Frank Lanes, Jack Jacksons, Bob Pages, Date Fosters, Loren Detwilers. Write Frank Lane, P.O. Box 513, Lawrence, Kansas.

June 24-26—Pre-Cade Week-End, Summit Hotel, Uniontown, Pa. Arnie Kronenbergers, Bob Van Antwerps, Walt Woodhams, Bob Lovells, Hugh Maceys, Joe Turners, Frank Hamiltons. Write Frank Hamilton, 3330 Hermanos, Pasadena, Calif.

June 26-July 1—Brookstitute Leadership Camp, Jackson, Mont. Lee Helsel, Johnny LeClair, Jim Brooks'. Write Brookstitute, The Hayloft, Alderwood Manor, Wash.

June 26-July 1—Dance-A-Cade, Summit Hotel, Uniontown, Pa. Frank Hamiltons, Joe Turners, Arnie Kronenbergers, Bob Van Antwerps, Walt Woodhams, Bob Wright, Bob Lovells, Hugh Maceys. (Sold out)

June 27-July 2—5th Banff Square Dance Institute, School of Fine Arts, Banff, Alta., Can. Ed Gilmores, Bruce Johnsons, Manning Smiths. Write Alberta S.D. Inst. Soc., G. Smith, 2619 30th St., S.W. Calgary, Alb.

- July 1-4—Roundance Teachers' Institute, Fort Bedford Inn, Bedford, Pa. Frank Hamiltons, Joe Turners, Walt Woodhams. (Sold out)
- July 2-7—Shares in Squares, Grove Park Inn, Asheville, N.C. Pancho Baird, Earl Johnston, Warren Popp, Lou Browns. Write John Kobrock, 230 Harvard Circle, Newtonville 60, Mass.
- July 2-9—Pairs and Squares, Aston Villa, Lake Muskoka, Ont., Canada. Earle Park, Don Armstrongs, Harold Harton. Write Harold Harton, 224 Poyntz Ave., Willowdale, Ont., Canada.
- July 3-8—Summer Institute, Boyne Mountain Lodge. Northern Michigan. Johnny LeClair, Dave Taylor, Jack Stapletons. Write L. Jackson, 16658 Tracey, Detroit, Mich.
- July 4-9—Vacation in Paradise, Nippersink Manor, Genoa City, Wisc. Joe Lewis, Doc Heimbach, Max Forsyth, Bob Smithwicks. Write Irene Heimbach, 13020 So. Greenwood Ave., Blue Island, Ill.
- July 10-15—Brookstitute Leadership Camp, Quinault, Wash. Lee Helsel, Bruce Johnson, Jim Brooks'. Write Brookstitute, The Hayloft, Alderwood Manor, Wash. (Week of July 6-9 sold out)
- July 10-15; 24-29; Aug. 7-12—Caller's College, Hotel Colorado, Colorado Springs, Colo. Ed Gilmore. Write Ed Gilmore, Dept. C, P.O. Box 191, Yucaipa, Calif.
- July 10-Aug. 14—Rocky Mountain Square Dance Camp (5 separate weeks), Lookout Mt., Golden, Colo. Ray Smith, Harper Smith, Johnny LeClair, Bill Castner, Wally Schultz, Vaughn Parrish, Tex Brownlee, Ernie Gross, Jim Moore, Bill Pappan, Bob Smithwicks, Bill Lynns, Don Roberts, Paul Kermiets, Jerry Joris, etc. Write Paul Kermiet, Route 3, Golden, Colo.
- July 11-16—Turtle Mt. Square Dance Camp, Lake Metigoshe, Bottineau, N.D. Lynn Woodward, Bruce Yarbrough, Don Armstrongs, Jim Degan, Ray Schaeffer. Write Jim Degan, 1322 N. 15th St., Bismarck, N.D.
- July 17-22; Aug. 21-26—Funstitute, West Point, N.Y. Al Brundage, Max Forsyth, Lee Helsel, Dub Perry, Curley Custer, Lou Hildebrand, Art Harris, Tom Johnstons. Write Brundage Vacations, 11 Dover Rd., Westport, Conn.
- July 18-Aug. 14—Rainbow Lake Square Dance Institute, Brevard, N.C. George Campbell, Jim Pearsons. Write Geo. Campbell, 1551 N.W. 131st St., Miami 68, Fla.
- July 24-29—Sets in Order Summer Asilomar Institute, Pacific Grove, Calif. Arnie Kronenberger, Joe Lewis, Bob Osgood, Bob Van Antwerp, Frank Hamiltons, Forrest Richards'. Write Sets in Order, 462 N. Robertson Blvd., Los Angeles 48, California. Sold out!
- July 25-30; Aug. 1-6—Folk Dance Camp, College of the Pacific, Stockton, Calif. Peg Allmond, Morrie Gelman, Jerry Helt, Jack McKay, Ralph Page, etc. Write Lawton Harris College of the Pacific, Stockton 4, Calif.
- Aug. 14-19—Wigwassan Pow Wow, Wigwassan Lodge, Lake Rosseau, Muskoka, Ont., Canada. Max Forsyth, "Decko" Deck, Angus McMorran. Write Angus McMorran, 90 Ruskin Ave., Ottawa, Ont., Canada
- Aug. 14-21—Blue Ridge Square Camp, Camp Dixie for Boys, near Clayton, Ga. Jim Browers, Gordon Blaums, Curley Custers, Tom Johnstons. Write Camp Dixie for Boys, Wiley, Ga.
- Aug. 15-22—Manning Smiths' August Institute, College Station, Texas. Manning Smiths, Don Armstrongs. Write Manning Smith, 113 Walton Dr., College Station, Texas.
- Aug. 29-Sept. 2—Michigan's Wolverine Square-A-Round, Charlevoix, Mich. Manning Smiths, Earl Johnstons, Vern Smiths. Write V. Smith, 861 Highview, Dearborn, Mich.

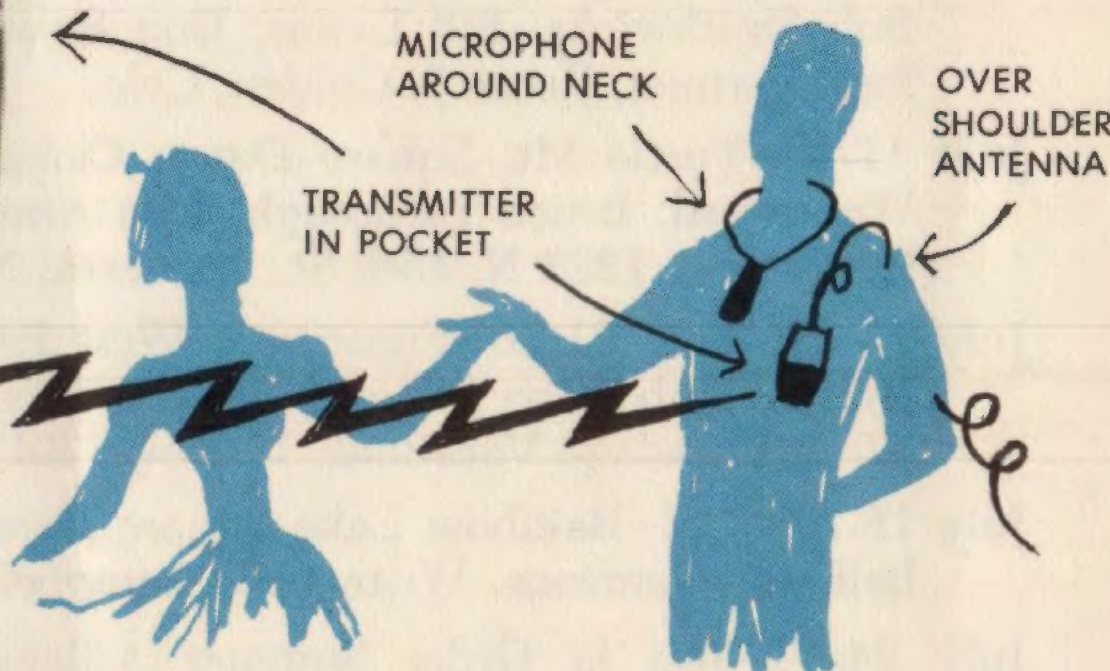
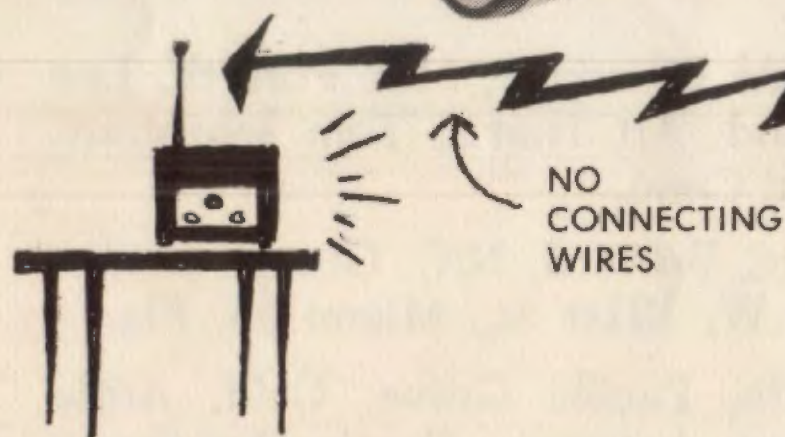
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AS I SEE IT

bob osgood

April 1960

WITH SEVERAL summer week-long camps already posting the "sold out" sign, we have every reason to believe that this will be the busiest square dance vacation year ever.

At one time June, July and August meant only one thing as far as square dancing was concerned — recess, time out, a holiday *away from* square dancing. A quick glance at the listings on pages six and seven indicates that conditions have changed greatly and today's ideal vacation is one that *includes* square dancing on the schedule.

Perhaps you've never been to a square dance institute. If not, you're in for a surprise. Unlike what you may suppose, most square dance vacations (unless otherwise stated) are not *aimed at* the caller or 8-nights-a-week dancer but rather at the average square dancer who enjoys his hobby and gets pleasure just being around others who share in this feeling.

Among the many other values, you'll find that you come away from a square dance vacation with a brand new appreciation for your hobby. In a manner of speaking your "batteries" will have been "recharged" with new excitement, new friends, and a new approach to take back with you to the "home" club. We suggest you think seriously about taking a square dance vacation in 1960 and if you find you can make it, get your name in *now* before the camp of your choice is filled to capacity.

More Americana

PERHAPS you too are the curious type when it comes to origins of names and terms. Often we can't repress a desire to find out how a name or a custom happened to come about, especially when it's in the field of dancing.

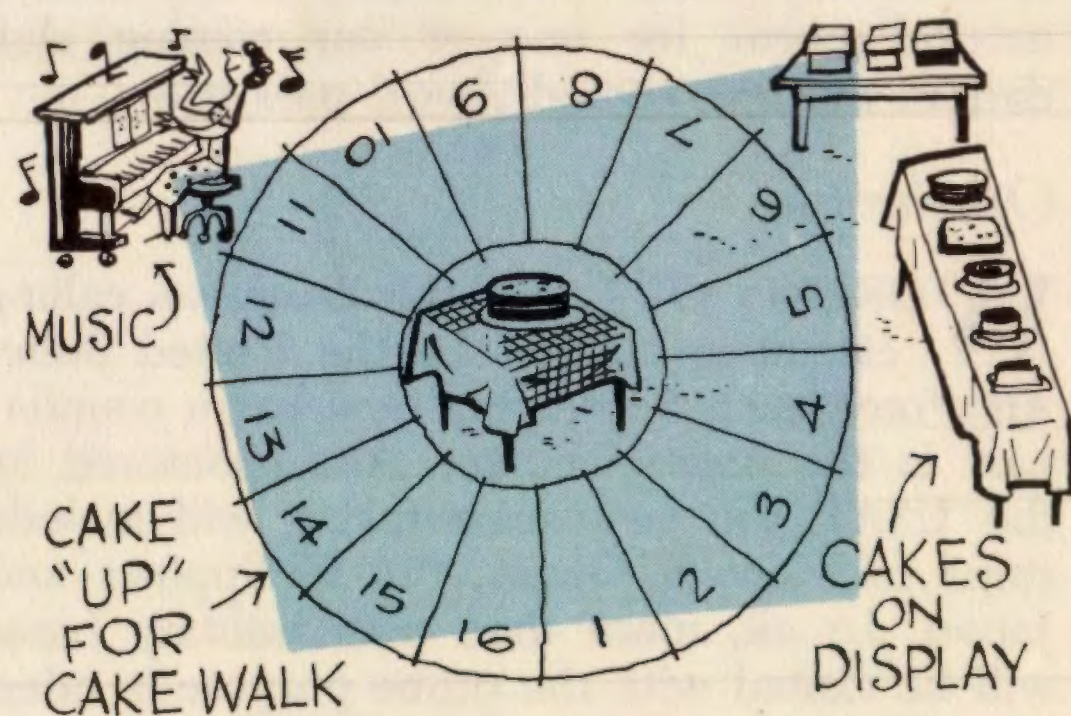
We've been quite intrigued with the "Cake Walk," a term we've generally identified as a particularly stylized, high-stepping strut associated with movies of Minstrel shows and Mississippi river boats. However checking notes

with Dorothy Shaw recently we came up with some interesting tidbits on the subject that you might enjoy.

In the first place, a Cake Walk, like the Box Lunch Social and the Husking Bee, played a big part in parties and dances during the last century. Undoubtedly this event was quite entertaining to watch and in all probabilities there were a great number of variations in the way it was played.

Basically a Cake Walk was (and, we imagine, in some cases still is) a fancy way for a group to earn a little extra money. Perhaps at some of the old dances this would be the way to pay the fiddler for his evening's work. One version of the operation went something like this:

A large circle would be described with chalk, or some other suitable material, on the floor. It was marked off in pie-slice sections and the sections numbered plainly near the outside edge.



There was a small table placed in the middle of the circle to hold the cake in question, unless of course you wanted to be somewhat unsanitary and put it on the floor, which was, we suppose, authentic. For a successful Cake Walk *dozens* of cakes were needed and so each lady would bake her favorite recipe and make it look irresistible. A nice selection of these were displayed on a table at the side of the hall to whet the desire of potential customers. The

circle was usually quite large — 10 to 12 feet in diameter — and provided places for from twelve to sixteen contestants.

Players bought chances for 10 cents. If you filled up your circle and if you had fifteen places that meant you would get \$1.50 for your cake, and since it was contributed, that was \$1.50 pure profit for your "cause."

The Cake Walk was started a bit like musical chairs. The players walked around the inside circumference of the circle in time to the music. When the music stopped the participants stopped. Number corresponding to those in the circle had been written on slips of paper which were placed in a large container and thoroughly shaken up. Then some neutral person would draw one number and the lucky individual on that number won the cake.

This surely must be the source of our old exclamation "That takes the cake!" or "He takes the cake!" We imagine that the exaggerated steps and postures of the Cake Walk might be the result of the natural need to "ham it up" in a situation like this, and in all probability the dance, known as The Cake Walk, which was introduced to our dance floors in 1903, was born naturally in such surroundings.

Maybe this is all old stuff to you but a modern-day Cake Walk seems to be such a natural event for one of our coming club dances that we thought we'd pass it on.

On the Go

WORD IS OUT that the European calling circuit sponsored by the United States Air Force each September now has a counterpart in the Asiatic theater. Also sponsored by the USAF this new undertaking will include stops in Hawaii, Guam, the Philippines and Japan. In all, more than nine military bases will be visited with the prime purpose in mind of aiding a budding square dance activity in these areas.

Chosen to initiate this special project are Bruce and Shirley Johnson who leave next month by MATS for their assignment. Probable length of their tour will be 5 weeks.

On the same subject, the Air Force has selected Lee and Mary Helsel to tour several countries in Europe this coming September.

The import of these two projects cannot be under-estimated. The fact that such an impres-



THE JOHNSONS

THE HELSELS

sive branch of our government sees it fitting to send top representatives in the field of American square dancing to its outposts around the world would certainly indicate a growing understanding of the recreational and social values of this activity.

Due to the constant turnover of our military on foreign bases, the square dance program has had to be modified somewhat so that with only a limited time to dance the average Airman can go through classes, be dancing, and in some cases even calling, all within a period of one year.

One thing is sure, folks overseas have a fond respect for square dancing and as they have "rotated" back to the States, many of them have continued with their dancing and calling and have become true assets to the groups they've joined.

Something on Hash

WHAT does the word *hash* in square dancing mean to you? We'd like nothing better than to come up with a suitable definition that would appeal to *everyone*, for this one word has as many different meanings in the minds of square dancers as there are ingredients in the Monday evening meal that bears its name.

The idea of combining square dance movements was written up in 1849 by E. M. Gilbert, then President of the American Dancing Masters Association. In his book published in Buffalo, New York, Mr. Gilbert listed and described the primary basic figures of square dancing. After giving a bit of advice on calling he then made the statement that the caller (prompter) shall call the changes as they occur to his fancy. Certainly this creative flexibility would be a form of what we today know as "hash."

Going back to 1811 we note in "An Analysis of Country Dancing" by a T. Wilson that hashing of square dance figures had become a studied science. In the early part of his book he listed and illustrated quite a number of

basic movements (many of which are completely forgotten today). Then, in the back of the book, he dedicated 31 pages to charts and tables showing possible combinations (by the numbers) of the movements listed earlier. Fortunately our contemporary form of dancing has not *yet* reached this stage.

Shortly before World War II when we first started square dancing, it was the custom for every dance to follow the same pattern. The figure would begin with an introduction after which Couple Number One would visit each of the other couples in the square doing one particular figure. Perhaps this would be "Two Gents Elbow Swing." Couple One would do the pattern with Couple Two, then move on and do the same with Couple Three, then move on to Four. After doing the figure for the third time the active couple would go home and everyone would Swing, Allemande Left, Right and Left Grand and Promenade home. Then Couple Two would do the identical routine all the way around. Then Three and finally Four would get in the act, each one doing "Two Gents Elbow Swing" until it had been done a total of twelve times with the same break used between each couple and with an ending brought in to close the action.

Somewhere along the line some brave soul decided to blend two patterns together. He started with the same type of introduction and then directed Couple Number One around the circuit doing "Two Gents Elbow Swing" as before, but after the Allemande Left "bit" he had Couple Two go out to the right with "I'll Swing Your Girl" or some similar figure. Finishing the break, Couple Number Three would repeat what the first couple had done and then Couple Four would go around doing the "I'll Swing Your Girl" figure again. It was all very exciting because a touch of variety had been added.

Next some caller, feeling that the dancers had caught on to his formula, began mixing the figures even more, so that one active couple might do two or even three different movements. The result was that the dancers now had to *listen* and the days of memorizing a sequence of patterns were at an end.

Additional pleasure was added by the introduction of all work dances. This may have had its start when some caller, tired of seeing two couples inactive while two did the work, had Couples One and Three both go out to their

right and do one of the simple figures. Another caller *invented* the follow-up dances where one couple starts the action and then, before it has finished, a second couple follows them around. Other types of dances such as the stars, lines and Arkansas Traveler varieties entered the all-work picture and it was only natural that callers would begin combining or "hashing" these in an attempt to dress up their program a bit and make the patter calls more interesting.

Following the war modern square dancing slowly took on its present appearance. Thanks to a number of sincere callers, such as the late Jim York, an intelligent blending of the basics established a pattern for our current type of dancing.


Today hardly a caller exists who does not blend his calls into combinations of "hash" to provide extra pleasure for his dancers. The advantages of this style of dancing are many. When understood correctly the wonderful variety of lines, stars and comfortable patterns can be molded into smooth sequences avoiding the over-simplification or boredom of doing the same pattern over and over.

There is also a danger. When variety is the object of our programming we should be aware that the re-shuffling of a *few* movements that make up a dance may be different to the caller but may not *feel* any different to the dancer. If all of the dances were to start with "First and third go forward and back," and end with "There's old corner — left allemande" we could easily be gripped in a deadly trend of monotonous similarity.

Careful programming, which is the key to every successful dance, includes the use of many types of patter-call figures carefully blended with well-chosen singing calls and other forms of our current dancing into a complete program "idea."

Just as the master-craftsman can take a few tools and materials and weave, paint, carve or build a lovely object, the experienced caller can use the materials within his reach and with the tools of *intelligence* and *experience* blend a pattern that is a pleasure to dance.

Now, lest there be any misunderstanding and misquoting, *we are definitely in favor of "hash"* when it means variety and smoothness. However, when it refers to rough, inconsiderate dancing we like to think that everyone would be opposed.



MOUNTAIN CLIMBING

By Manning Smith, College Station, Texas

A BUDDHIST PRIEST at a temple in Hawaii, a land of many nationalities living happily together, was lecturing on the great religions of the world and the many denominations and sects of each. He painted a verbal picture of a great mountain that started on the smooth level plain of the valley and extended high into the clouds above, and he likened the followers of each religion to groups of mountain climbers attempting to scale the slopes. Each group followed its own inclination and chose its own way, treading the path that best suited them under their own particular set of circumstances.

They made no criticism of other groups, nor did they try to get others to follow them. They merely climbed with the knowledge that, regardless of the path taken, when everyone ultimately reached the top of the mountain the view would be the same for all. Of course, some discovered the easy way and followed it while others attempted the steeper slopes where the going was tougher. But all strove without conflict toward the common goal.

As I sat and listened I could almost believe the Buddhist priest was talking about our dance program as it exists today and that he was explaining many things to us if we would but listen and understand. So let us visualize a mountain for dancers to climb.

Most, though not all, who enter into our program of square and round dancing do so because they have seen or been told of the fun they can have. And the old saying that "square dancing is fun" is as true today as it has ever been, but we might add that in some places it might be advertised as "fun and exercise" because of the gymnastics and hand-wrestling

that seem to prevail for a while. Luckily, the dancer who continues to dance long after the excitement and razzle dazzle of pure "fun" has faded begins to use other words to describe his pleasure . . . words like smoothness, dance flow, enjoyment, rhythm, accomplishment, relaxation, friendship, etc. So we know he has started up the mountain!

Let us imagine that we all start in the valley on the broad plain just "having fun" doing simple squares and a few easy rounds. We make new friends; we visit various groups; we enjoy the excitement of doing something different . . . of learning something new . . . of preparing to climb. As in every group movement, leaders are either selected or are self appointed and in due time a start is made.

The going is easy at first because the slopes are gentle and everyone is eager and it matters little whether the leader follows one path or another. But as the climb becomes more difficult the wise leader slows the pace and searches ahead for the best path to follow as far as he can see. Sometimes he is lucky, but more often than not he must try many trails before he finds the one he seeks, and during his search many of his followers will abandon the climb or join other groups who seem to be making faster progress. This happens in our dance programs but the dedicated leader sees these things for what they are — merely obstacles that must be overcome like stones in the path.

And the same is true of all our problems that seem to weigh so heavily . . . too many new dances . . . poor choreography . . . going too fast . . . speed . . . new basics . . . etc., etc. What we forget is that ours is a "folk" activity

and that everyone is trying to help everyone else, regardless of training or background. This very fact has made it the success that it is. Like baseball, it belongs to the American people, not to a group of highly trained specialists.

If we could in some way put a stop to so many new dances each month we would be eliminating the creative spirit that rises in all of us — a very necessary item in our growth. If there is poor choreography, please remember that this is one of the training grounds for our next generation of teachers and leaders. No one learns as much as the teacher trying to teach for the first time or the choreographer trying to put in writing what he wants someone else to do. As for speed, there has never yet been a track star who could run at top speed for an extended length of time. Sooner or later he must slow down! If he isn't careful he will burn himself out before he finishes the race. The distance runner who learns to pace himself seems to fit our activity better, and certainly the mountain climber must learn the lesson that you "make haste slowly." Who ever heard of anyone "running" up a mountain?

If we could but understand that the very things that cause our problems are basically good (there is good even in bad things for we learn emphatically what we don't like!), and that each group and each leader is trying to find the best road to the top of the mountain, many of our difficulties and worries would vanish overnight.

It is a beautiful thought . . . this climbing of the mountain! Imagine yourself as the climber, searching for a way up that those less talented than you can follow. At first it is easy,

the slopes are gentle, but soon the going becomes more difficult and you have to work back and forth across the face of the mountain to find a way up. And then you run into a seemingly impassable obstruction and have to either go around it, back down and go another way, or, through great effort, surmount the barrier. This may require trying many paths before you find the right one for you but there is always the feeling of accomplishment and the wider view from the higher vantage point.

As you climb you can see many groups below you and you can understand many things you couldn't understand when you were just dancing "for fun" in the valley. So we learn not to criticize those below us, but rather feel sorry for them because they have not yet climbed to the same height as us where they could see the same beautiful view and have the same understanding. (Did you ever notice how amiable and easy to get along with old-timers are after they have been dancing a dozen years?) Many never get out of the valley, and that is a sadness, but if leaders continue to pioneer and to search, the best will eventually be found and many who are now lost will be able and willing to follow the easy road to the top when it is shown to them.

We have no problems that trained leadership cannot cope with and the only way to get training is on the slopes of the mountain. The climb is on — we *are* making progress. It just takes time! Think back five years . . . ten years . . . and compare!

Be seeing you on the mountain!

REPRINTS AVAILABLE



A SPECIAL REPRINT of the Basics of Square Dancing which appeared in the November, December 1959 and February 1960 issues of Sets in Order is now available. Bound into a handy 24-page pocket-sized booklet the collection contains all of the preliminary movements, plus Basics 1-30.

Cost of the booklet is 15 cents each when ordered singly, or 10 cents each, when ordered in lots of 100. These reprints are especially adapted for use with classes and clubs and form a handy reference to the most-used square dance movements. Associations and special groups wishing quantities to give away at large festivals and conventions should write for thousand lot rates. Books may be had by writing to Sets in Order, 462 N. Robertson Blvd., Los Angeles 48, California.

STYLE SERIES: *THE GRAND PROWL*

The dressing-up of old figures with little variations, breaks and gimmicks does a great deal to add spice to a program and to bring a "new look" to some of the standard routines. There are many such figures that, while providing a great deal of enjoyment, shouldn't be taken too seriously. A good example is The Grand Prowl shown here.

Promenade home and "whoop and howl"
Sides back-to-back, Grand Prowl
You walk, two, three and turn
Walk, two, and you turn the girl, etc.



under the man's raised right arm (6) and both end back-to-back. (This would not be a true Frontier Whirl as the couples have not completely reversed directions.) They then walk away and toward a corner (7). While this has been going on, the sides (3) have reached

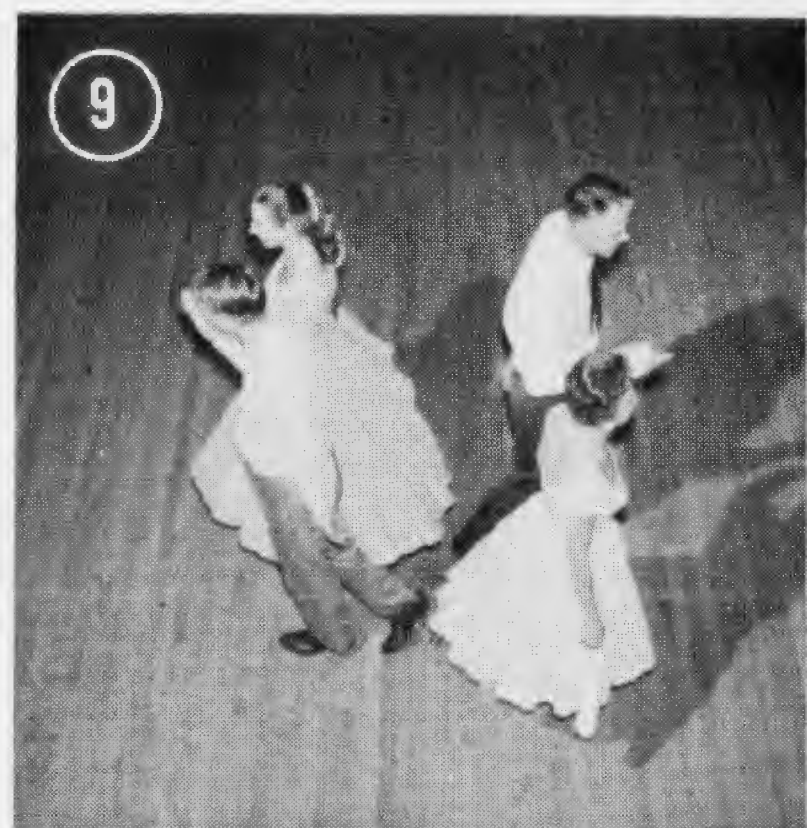
their corner, turned on count four and advanced to a head position to meet and turn their opposite (8). With this new partner they walk into the center three steps and, turning their back on that person, walk out to the side (9). At the side position they turn their partner





USED AS A NOVELTY gimmick this movement is a take-off on the Grand Square and requires the same number of steps to complete. To break the figure down we have separated the head couples (1) and the side

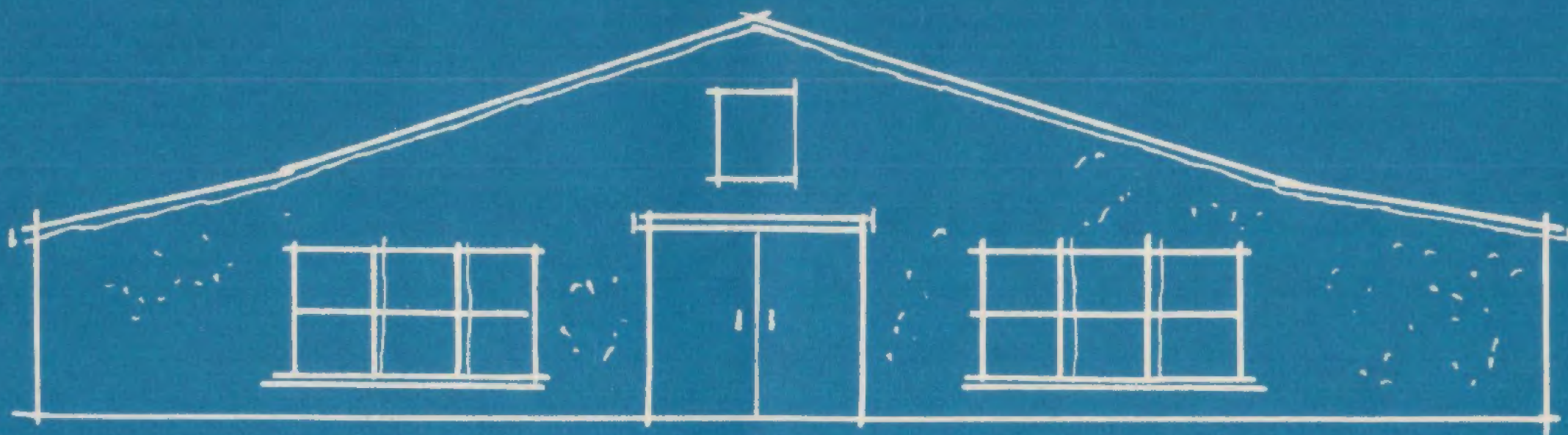
couples (2). To start, couples two and four turn back-to-back and move forward (3). At the same time the heads go in three steps, turn their backs on their partners and with their opposites (4) move to the side positions in three steps (5). Then the girl left face turns



under (10) just as the heads are meeting and turning their partners (11). Now, showing both couples at the same time, the action is repeated with the heads going in and the sides walking away three steps (12), turning individually, walking forward a quarter more to turn oppo-

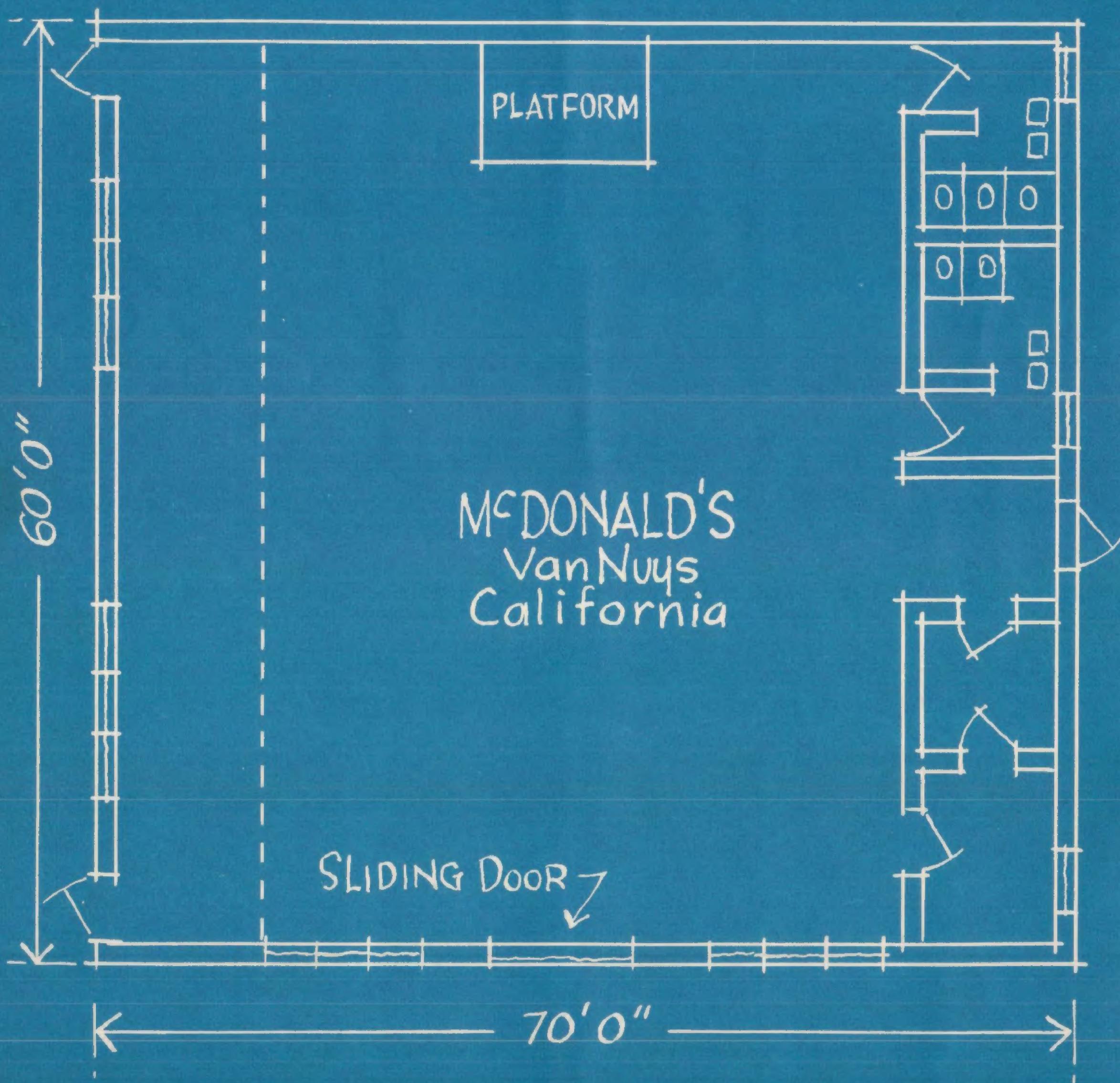
sites under (13). Walking three more steps and turning (14), the dancers head for home, turn their originals under (15) thus completing the figure. Once mastered, the Grand Prowl can be "hashed" with the Grand Square with a fair amount of confusion assured.

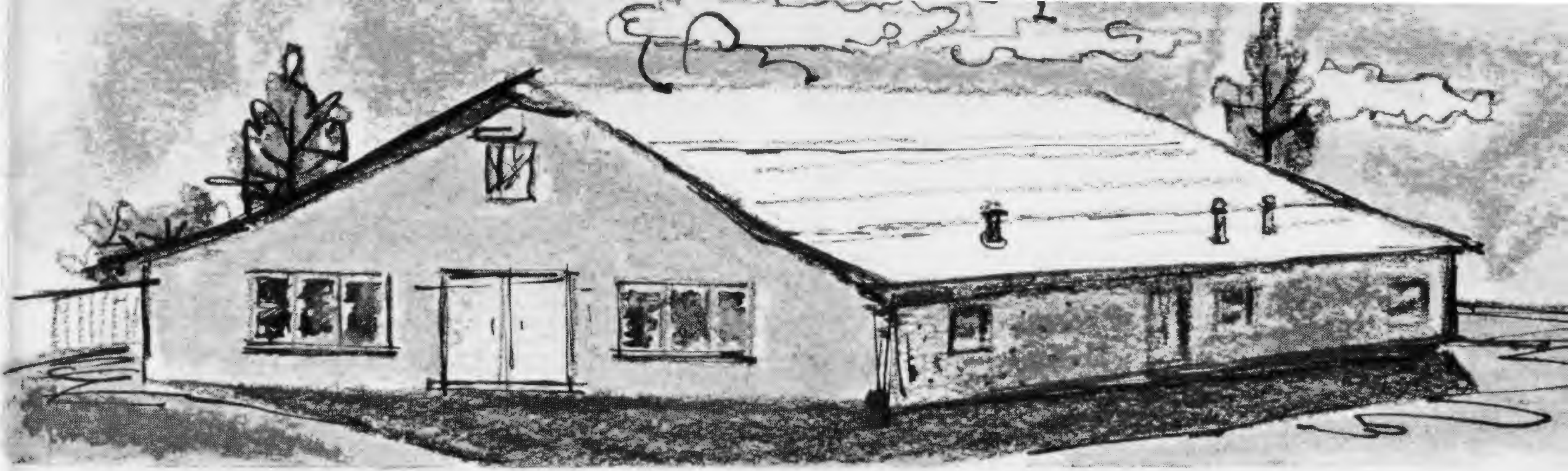




WEST ELEVATION

HOMES





FOR SQUARE DANCING

THE STEADY INCREASE in the square dance population plus rising rental rates on halls has pushed more than one square dancer into the building business recently.

Latest addition to the landlady and landlord ranks are Jane and Roy McDonald, North Hollywood, California. Long active in square dancing (Roy is past president of Associated Square Dancers, a large association in Southern California, and Janie is in charge of the subscription department of Sets in Order) she became quite alarmed when hall rentals in nearby areas began skyrocketing. "Not only were the prices going up," said Jane, "but there just weren't halls enough in our area to take care of all the new clubs starting up in the Valley."

With some good sound advice from business friends, and encouragement from the family, Jane enlisted the help of another square dancer, Harvey Binder (also a Past A Square D president) who was a builder and the two of them set out to build a new square dance home.

A suitable lot in the proper building zone was finally found in the heart of the San Fernando Valley and work was started December

7, 1959. Other square dancers aided in the construction. Among them were their electrician, plumber, painter and carpenter. The building, designed to meet the rigid requirements of the Los Angeles building code and to satisfy equally the requirements of square dancers, is of frame and stucco construction. It is 70 feet long and 60 feet wide and its maple floor is laid on 2x4 sleepers laid across the 3½ inch concrete slab which comfortably holds 25 squares of dancers.

Rest rooms, kitchen and storage space are more than ample for the size of the square dance groups that will be using the facility and the surrounding 150' x 300' property provides parking for at least 50 cars.

Now that the hall is completed (the opening dance was held last February 6th) Jane says that she is more convinced than ever that she did the right thing. "Even before the concrete foundations were hard, we were swamped with inquiries from clubs and classes," says Jane, "and from the time the hall was opened we have had it booked almost solidly for the next twelve months."



Rafter Construction



Paving of Parking Area

PLANNING A GROUP SQUARE DANCE TRIP

HOWARD THORNTON of Midwest City, Okla., is not one to minimize the joys of whatever square dance trip he is working on at the moment. "Join the Des Moines Fun-Train to the 9th National Square Dancing Convention," and "A Thrilling Trip to the World's Greatest Square Dance Event" read the legends at the top of his stationery. Breathes there a square dancer with soul so dead that his pulses are not quickened at least a little by these lines? Howard believes not and therein lies part of the success he has had with planning car-caravans and train-trips for the Oklahoma delegation of square dancers to national conventions.

Because since 1956 he has made such a success in this field, Howard is perfectly willing to pass along some of his well-thought-out ideas on such trips. His list of suggestions which any trip-planner might profitably follow, goes something like this:

1. Plan your trip very carefully and thoroughly *before* announcing it.
2. Publicize it very extensively by every possible method.
3. Make your publicity piece "first-class." Print it with pictures, etc. This gives those who read it a feeling of stability and know-how of the operating group.
4. Be sure to add something in your overall cost for a *good* publicity program. Add work-hours, too, for the value of publicity cannot be too strongly emphasized. If it is a train-trip you are planning, ask the railroads for publicity help; they'll be glad to co-operate.
5. Start as soon as possible, as soon as you have your costs and accommodations lined up and then encourage folks to make a deposit on a trip. Assure them that they can get a complete refund any time up to a certain date, perhaps a month or so before the event. Their monetary investment in this trip will naturally pique their own interest and often causes them to encourage others to go along.
6. Use some "scarce" motive in your publicity, such as emphasizing the scarcity of hotel rooms, scarcity of train equipment,

etc. This is perfectly truthful and it is normal for folks to want something they think is hard to get. It encourages the dancers to sign up early, whereby the whole job of planning the trip is made easier for everyone involved.

7. Plan "extras" on your trip. This year sightseeing in Des Moines could be included. Have a regular "fun" program for the train-ride. Provide a pillow for everyone on the trip, showing that you are thinking of their comfort as well as their fun.
8. Sell the trip on its FUN basis. If it's a train trip, stress that even tho' it may cost a little more than taking your car, the fun of being with a group far outweighs the small additional expense. Stress also that there is less wear and tear individually, leaving everybody more leisure to enjoy the fun. On the other hand, there are advantages which can be pointed out if you are planning a car-caravan. These are the meetings at planned stopping places, etc., which can be programmed well in advance.
9. Tell everyone about this trip at least three times in three different ways!
10. Always be sure to set your train trip up on the basis of already scheduled trains with the idea that you can make your trip regardless of how many you sign up. If you get the required number for a separate *train*, that's fine. If you don't, you can still have your own private cars on regularly scheduled trains and it won't make any difference to the dancers.

Currently there are upwards of 225 persons signed up to go with the Okies on the Rock Island Lines to Des Moines. If you peruse the reservation list carefully you will find a lot of "guest-Okies" in the group. These are dancers from other states who have travelled with the group before and know how much fun it all is or they are some who have heard about it and are eager to get in on the merriment.

The Convention in Detroit is coming up in 1961 and it is not too early to begin plans for convoying a big group there from wherever you are. Think about it; then act accordingly.



TO ANSWER SOME QUESTIONS

By Ruth Stillion
Arcata, Calif.

Editor's Note: If you enjoy dancing such singing calls as "Honeycomb," "Basin Street Blues," "Pussy Cat," and "Little Darlin'," then we felt that you should know a little bit about the person who created them. Here are a few personal glimpses of Ruth Stillion — dancer, caller, composer and top notch booster for square dancing.

IN THE TEN YEARS of my calling experience I have often been asked, as most callers are, "When and where did you learn to dance?" "How long have you been teaching?" "How do you write a square dance?" These are the questions I'll try to answer here.

Clem, my husband, and I enrolled in a square dance class in Coos Bay, Oregon, in 1949 as the result of a simple newspaper notice and by the end of our first evening of dancing I was completely hypnotized with the sound of the caller's chant. Then and there the language of square dancing crept in to replace the lyrics of every song I ever knew.

I was so eager to learn more and more about square dancing that I haunted the library for books on the subject and spent every spare minute devouring their contents. The local record shop became my home away from home and I listened critically to every called record.

By the time we had finished our classes I had also learned to call a few simple dances. It wasn't long until a small group of Grangers gave me my first opportunity to teach a class and I felt a need to learn more about teaching.

It helped a great deal to visit other beginners' classes to observe the teaching techniques of other callers. Then, too, I enjoyed a very happy experience when I was allowed to teach square dancing to an entire school of children in the elementary grades. Here I was able to experiment with different teaching methods

and I found the uninhibited reactions of the youngsters very enlightening.

We've lived in Arcata, California, three years now and I have volunteered my services to the school teachers throughout the county. I'm delighted that they do call on me quite frequently for help in square dance teaching.

Probably every caller tries his hand at changing and rearranging dance routines to fit the needs of his dance groups and so did I, from the first. It was the late Dave Clavner of Los Angeles, however, who first inspired me to work up a dance routine to fit one specific tune and it was thru him that I first became associated with my beloved friends, Doc and Winnie Alumbaugh. The gimmick dance, "Somebody Goofed" was my first dance to catch the fancy of the square dance public — after that, "The Little Shoemaker" and from then on this field of endeavor became a habit with me.

The most difficult question I have ever tried to answer is, "How do you go about writing a square dance?" There are probably as many formulas for this as there are people writing dances and that's more than a few, but for me the music must come first even if it's only in my head as it often is.

The lyrics of a song will usually suggest a theme for the dance and from this point on it's like fitting together the pieces of a jig-saw puzzle. The music forms the frame, the patter creates the color and the basic dance movements are the pieces of the puzzle to be fitted in. The catch is that there are always too many puzzle pieces and one must choose only those that fit the picture he is trying to create.

Since I am often asked if I have a family, the answer is a loud, "Yes, indeed I do." Clem and I have reared three boys and yes — they all square dance. Michael, our youngest, graduates from high school this spring and will enter Humboldt State College as a P.E. Major. My two oldest boys, Tom and Jerry, have been married for several years and our grandson, Timmy, is the "commander-in-chief."

Square dancing is indeed a wonderful activity. It probably means many things to many people but to me it's a spectacular working model of the American way of life.



9th Annual National
Square Dance Convention
Des Moines, Iowa

CONVENTION FLASHES

THE SQUARE DANCE NATION is gearing up to attend the 9th Annual National Square Dance Convention at Des Moines, Iowa on June 9-11. Such a conveniently central location bids fair to draw an extraordinarily large crowd for the affair. Here are some of the items which may be expected by square dancer guests in Des Moines:

Trail End Dances. On June 8 there will be three separate Trail End Dances in Des Moines. Early-arriving dancers may dance to early-arriving callers. Dancing will start at 10 A.M. (yes, A.M.) and continue on an impromptu basis until 11:30 P.M.

Exhibitions. There will be exhibitions every evening of the Convention from 7 until 8:30 P.M. in the Arena, main base of operations. The evening square dance program will begin at 8:30 P.M.

"Sit-Down" Panels. Square dancers in Des Moines who do not take advantage of the veritable smorgasbord of fascinating information provided by the specially planned panels will be missing a lot of enjoyment — and also a chance to sit down! Panels on the following subjects have been scheduled: Professional Callers' Roundtable; New Caller Roundtable; Round Dance Panel; Dressmaking; Square Dance Camps and Institutes; Originating New Clubs and Federations; Caller-Dancer Relations (Future of Square Dancing); Publishers' and Editors' Roundtable; Recording Artists and Music; Operators of Square Dance Halls Swapshop; Youth, Religion and Square Dancing.

Style Show. Some "new and different" ideas are promised for the Style Show this year. It will be presented on Saturday, June 11.

Trail Dances. Anyone wishing to sponsor a Trail Dance for dancers en route to Des Moines may apply for assistance to Mike and Ellen Horman, 1908 - 40th St. Place, Des Moines 10, Iowa. They'll be glad to help.

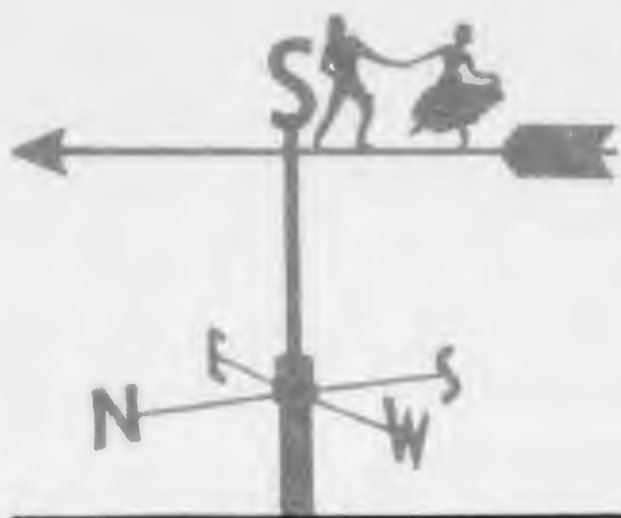
Junior Square Dancing and Entertainment. There will be square dancing for Juniors at the Convention — in the P.M.'s only, with plenty of instruction from two callers. Special films will also be screened for them at downtown Des Moines theatres. For children too young for these offerings, there will be group baby sitters at a church nearby the Convention Auditorium. Parents may relax.

Progress Report. At latest report, 2200 people have sent in Convention registrations; 271 callers have registered and two clubs, Dudes & Dames of Des Moines and Double H Club of Marion, Ia., have reached 100% registration, thus qualifying as 100 Per Cent Clubs. This means they will have special Convention privileges.

Register Early. Dancers planning to make the pilgrimage to Des Moines are urged again to make their reservations for both dancing and hotels early.

HURRY

SEND FOR YOUR FREE OFFICIAL REGISTRATION BLANK
To: The S. Berrys — 5219 Ovid Ave., Des Moines 10, Iowa



'ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Alabama

The South's largest festival, the Alabama Jubilee, will have its "7th" on April 8-9 at Birmingham's Municipal Auditorium. The staff will feature Arnie Kronenberger, Frank Lane and Manning and Nita Smith. Festivities begin on Friday night with a round dance workshop at the YWCA conducted by the Smiths. At the same time, in the auditorium, a square dance will be held with Ralph Kinnane as M.C. On Saturday morning things will begin to hum at the auditorium again with more round dancing. At 2 P.M. square dancing begins with Lane and Kronenberger. The Rhythm Outlaws and Cliff & Smiley will furnish music for the evening dance, again featuring the guest callers. For information write Dewey Maxwell, 1213 S. 50th St., Birmingham.—*Dewey Maxwell*

Maryland

The Second Annual Blue Ridge Festival will be held at West Frederick Junior High School, Frederick on April 30. Buttons & Bows Club will be hosts and dancing will be from 2 P.M. to midnight. Callers will include Ed Gilmore, Joe and Es Turner (rounds, too), Lou Hildebrand, Blackie Simmons, Bill Millhouse, Ginny and Bud Mock (rounds), Jack Carver and Larry Di Pietrae. The PTA will serve a dinner, there will be two large dance floors, fashion show, equipment display and a midnight snack. Write Frank Bush, 450 Carrolltown Dr., Frederick, for more info. —*Claudia Millhouse*

Tennessee

Having gone strong for a year the Dixie Squares are now an entity as a club. Three squares meet monthly with Dot and Ray Briggs to dance to both records with calls and round dance records. Nearly all members attend regularly the Knoxville Recreation Dept. classes conducted by Ted Kleinsasser.

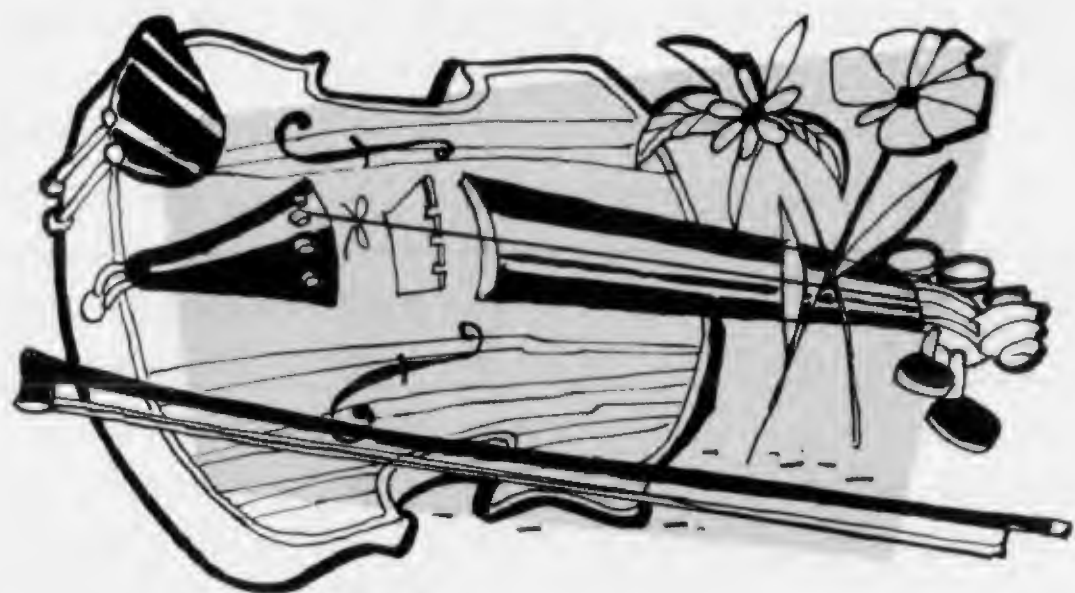
—*C. A. Newton*

The Tennessee Eastman Recreation Hall Square Dancers have scheduled many out-of-town callers for 1960. On their list are Paul

Brading, Max Forsyth and Jack Livingston, Indiana; John Bias, W. Va.; Gene McMullen and Andy Andrus, Texas; Frank Lane, Kansas; Bruce Johnson, Bob Page and Les Gotcher, Calif.; Richard Dick, Ark.; Bob Dawson, Fla.; Robert Hood, Miss. and Jamie Newton, Ga.

Massachusetts

Belles and Beaus Club held a March of Dimes Dance in the Town Hall at Whitman on January 12. Callers appearing on the program were Howie Sherman, Horace Upham, Herbie Gaudreau, Charlie Lincoln, Ralph Ellis, Bud Ericson, Roy Perry and Dick Spencer. Next year a multi-club dance is planned to benefit the same charity. —*Art Kent*



New Jersey

The Northern New Jersey Square Dancers' Assn. recently welcomed its 15th member club, Wayne Squares, numbering from 4 to 6 squares and with Don Kean as caller. The association began the 1960 spring season with 15 squares learning; 8 squares of beginners and 7 squares of advanced dancers. Instructors include John Carroll, Beulah Samec, Jim Flammer, Jane Callendar, Jack Reeve and Marty Winter. —*Bob Keck*

On May 1 the Square, Round and Folk Dance Leaders of the Delaware Valley (DL-DV) will hold their 10th Annual Square Dance Festival in the ballroom at Clementon Lake Park, Clementon. It will begin at 2:30 P.M. and continue until 10 P.M. with a 1-hour



ROUND THE OUTSIDE RING

break for dinner. Thirteen callers and three round dance leaders will appear on the program.
—Wm. Thiede

Louisiana

Round dance teachers in the New Orleans area met recently to form the Greater New Orleans Round Dance Teachers' Club. The group will meet regularly to discuss things of mutual interest. The club's object is to promote greater pleasure, progress and efficiency in area round dancing.
—Fay N. Maitre

Headliners for the Cenla (Central Louisiana) Festival at Alexandria on May 21 will be Red Warrick, Allie Morvent and Jim McKinley on MC duties and the Eva Nichols Band from Kilgore, Texas. Many well-known callers will be on the program to be held at Texas Avenue C.Y.O. Center. Workshops in rounds and squares will be given in the P.M. and the evening dancing will begin at 8 P.M. For further information write Nathan Cross, Ball, La.

—Elsie Von Rhee

Jeans & Queens in Bogalusa have grown to an 80-member club, with recent visits from traveling callers such as Red Warrick and Melvin Holley. In January 40 club members attended the Mississippi Festival. "Buddy" Kivett is caller for the club which meets at American Legion Home each Wednesday night.

—Linnie Hundemer

Virginia

The 33rd Apple Blossom Festival will sponsor the 2nd Apple Blossom Jamboree on April 29 in Front Royal. Joe Bray, Frank Parker and Chuck Donahue of Virginia; Curley Custer of Maryland will call the figures. At intermission time the Festival Queen will visit the square dancers. Further information can be had from Rayburn Hickerson, Rivermont Dr., Front Royal, Va.

—Rayburn Hickerson

To show what can be done with the excellent "called" square dance records now available, the Milton Edwards' of Arlington started a small group using Ed Gilmore's instruction records. The dancers are doing so well with what they have learned from the records that they are planning to put on a demonstration at

the annual Knights of Columbus Variety Show.

—Frances Edwards

Virginia Reelers of Charlottesville will conduct their 6th Virginia Square Dance Festival on April 30 in Memorial Gym at the University of Virginia. Des Gourley of the sponsoring club will be master of ceremonies.

—Anita Black

Pennsylvania

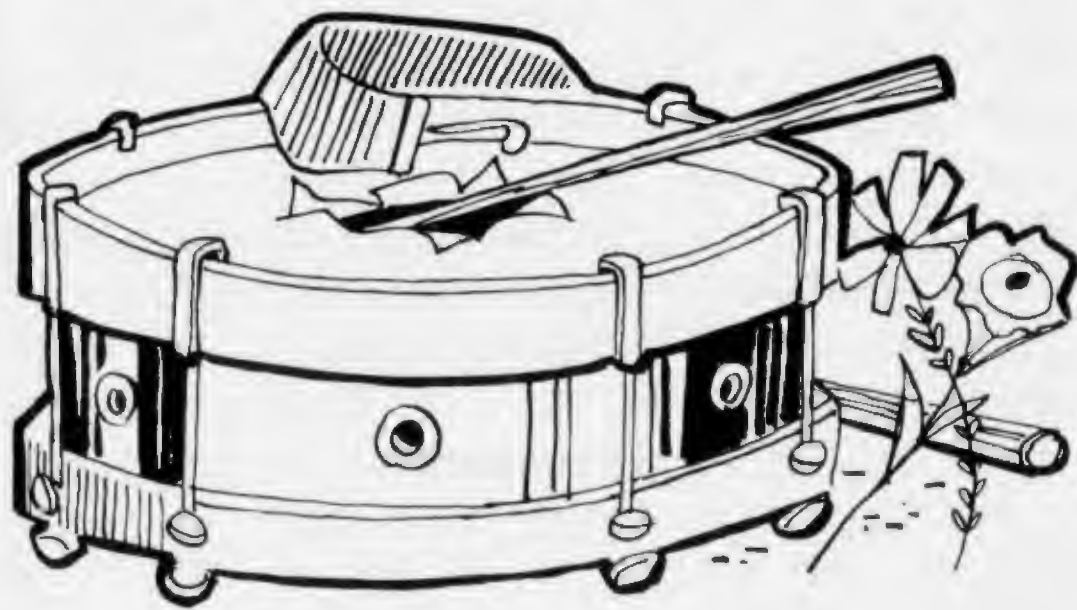
Springfield Hoedowners, one of the oldest clubs in the Delaware Valley area, celebrated its 10th anniversary with a party at Mac's Barn, Kulpville, with Mac McKenrick, the proprietor, doing the calling. First and third Fridays find the Hoedowners dancing at Scenic Hills School Auditorium in Springfield.

—Capie Bankston

Around the Pittsburgh area there are many small but merry groups of square dancers. One of these is St. Teresa's Squares who meet twice monthly in the new auditorium at St. Teresa's School. Caller and instructor for the group is Joe Schwab and club prez is Jack Concannon. Each year the group plans two parties, one in February and one in the spring. In summer they move to a shelter at North Park for their dances.

—Jack Concannon

Mac McKenrick continues to book square dance headliners into his Barn at Kulpville. So far in 1960 Beulah Samec, Bub Ables, the Joe Turners and Charlie Baldwin have been featured and Jim Brower is a "coming attraction." Classes and special events keep the Barn busy every night in the week.—Mac McKenrick



Alberta, Canada

The Mountain Alamos of Hinton have recently graduated another class of dancers whose instructors have been Jack and Adrienne Williams. This class will bring the membership of the Hinton club up to 6 squares. In Jasper callers Jack Brodue and Stan Hart have been instructing the brand-new Park Promenaders,



ROUND THE OUTSIDE RING

with five live-wire squares. Plans are going ahead for a June and possibly a September Funstitute at Jasper National Park's Miette Hot Springs Lodge. More about this when plans are firm. All square dancers traveling in the Hinton-Jasper area are invited to make inquiry re square dance activities and do some dancing with the local folks.

—Stan Hart

Kansas

The Southwest Kansas Festival will be held April 9 at the City Auditorium in Dodge City, sponsored by the Recreation Commission, the local square and round dance clubs and the Southwest Callers' Assn. Jim and Ginny Brooks from Washington, Elwyn and Dena Fresh of Wichita and Jack Barbour with his music from California will be on the program.—H. M. Gum

A Heart Fund benefit square dance was held on February 12 in Meade with over 100 couples attending. The money collected was turned over to the Heart Fund in the name of Joe Urban, popular square and round dance caller-instructor, who was recently "grounded" with a heart attack. Callers at the dance were MC Clarence Moore, Charles Leet, Les Houser, Dean Hamilton, Lloyd McCune, Jewell Musgrave and Pete Lunsford.

—Ike Eisenhower (yep!)

A Federation of Square Dance Clubs has been organized at Topeka. Named Jayhawk Federation, the officers are K. D. Goodrich, Ben Blackburn, Bill Hehn and George Chatfield.

—K. D. Goodrich

Topeka Callers' Assn. is sponsoring a bi-monthly dance with all Topeka callers participating. It is held in the Municipal Auditorium Assembly Rooms and all dancers in the Topeka area are invited to attend.

Kansas State Square Dance Festival will be held at the Municipal Auditorium, Topeka, on April 30.

—Bub McDaniel

California

Fresno's Kross Roads Squar-Rama on February 20-21 saw the cleverly-decorated Municipal Auditorium there jammed with eager dancers. Ray Orme and Bruce Stotts were featured callers on Friday; Bob Page and Duane Wamsley on Saturday. The John Pattersons, Frank Hamiltons and Hunter Crosbys were in

charge of round dance activity and Jay Belt and his Sons of the Golden State provided most danceable music.

A-Square-D's February General Meeting had over 500 persons out representing the clubs belonging to the association. After reports from the District Directors, Bob Paden presented plans for the coming State Convention and revisions to the By-Laws were passed. Lou Best, A-Square-D president, was in charge of the meeting which was followed by a pot-luck dinner and dancing with Bill Elliott as M.C.

Among March of Dimes Benefit dances in the state were the 11th Annual held at Inglewood, with the Harry Caruthers' as Chairmen. This netted \$726.18 for the benefit. In Humboldt County the 5th Annual was held and netted \$1600.81 for the yearly drive.

—Louise Manley

Sirs and Sirens, a square dance club made up of members of the Los Angeles Police Dept., acted as hosts for A-Square-D's Third District Dance at the beautiful Police Academy on February 25. The occasion was also in honor of Al Nelson, the District Director and a Captain of Police. The hall was nicely decorated in nautical theme, the stage representing the bridge, wheel and all, for "Capt." Ed Gilmore, who did the calling. Strings of vari-colored pennants and sea-gull mobiles were strung across the ceiling of the big hall. Refreshment tables were decorated with styrofoam-based boat cut-outs and small bowls containing real goldfish. Baked beans and sandwiches were served. Ken Matthys of the Police Training Program, is president of Sirs and Sirens.

Ohio

The Tuesday Trippers of Akron have elected new officers for the coming year, with Thor Krumroy in the president's spot. The Trippers recently imported Jim Brower from Texas to call for them. They meet regularly 1st and 3rd Tuesdays at the Italian Center with Lloyd Litman calling.

—Jean Boden

Approximately 500 people attended the first dance held at the TAPCO Cafeteria in Cleveland to introduce square dancing to industry there. Ange Dalessio was caller for the dance which so impressed the Activities Department that a program of future classes and clubs has been planned, with an open dance to be held July 16 and another on August 27 in the huge, air-conditioned cafeteria.

—Ange Dalessio



By Terry Golden, Colorado Springs, Colorado

IF ANYONE thinks the interstate rivalry between California and Texas is a development of the Chamber of Commerce era, this song should straighten him out. I guess its been going on since there were Spanish vaqueros in both places, and both had come to have names.

Here we have some cowpokes sitting around jawing and bragging. The narrator happens to be a Californian; so it's Texas that's treated with condescension. Windy Bill, (must have

been a caller), is telling the boys of the obvious superiority of all things Texan, and particularly of his personal superiority over other Texans. He's never yet run across the steer he couldn't handle. And his Sam Stack saddle is clearly a better saddle than anything from California.

Sam Stack is one of those people elevated to immortality through the vagaries of folk song. He seems to have been a saddle maker of some local repute, and apparently he designed his own "tree," which enjoyed favor among cowboys of the southern plains area. The "tree" is the skeleton of a saddle. All you see of it is the horn, but it determines the shape, and the special purpose of the saddle. It's made of wood, with rawhide shrunk tightly over it, and it has to be strong enough so that when a half ton of meat, tied to the horn, takes up the slack with a jerk at the other end of the rope, the whole shebang won't disintegrate.

DRIFTIN' DOWN THE DRAW

(or "The Sam Stack Tree," or "Windy Bill")

Well, Win - dy Bill was a Tex - as man, and
he could rope, you bet! He swore the steer he
could - n't tie, he had - n't met him yet; But the
boys they knew of an old black steer, a
kind of an old out - law; That ran down in the
mal - a - pie** at the foot of a rock - y draw.

Well, anyway, the California boys say they know of a mean old "snake" — a wild maverick steer — that's proven more than a match for any cowboy so far. Windy Bill figures he can handle him, and demonstrate Texas superiority while he's at it.

OK, they locate the steer, and Windy, with his maguey (rope made from fibre of the Maguey plant) tied fast to the saddle horn, takes out after him, and drops his loop over the steer's horns just as pretty as you please. Horse and cowboy settle back on their haunches to brace themselves for the shock, and then to tame the steer. Only it didn't work out that way. The steer hits the end of the rope so hard he busts both cinches of the double-rigged, (rim-fire), saddle, dumps Windy amongst the rocks, and vanishes into the dusty distance with the Sam Stack saddle sailing some 35 feet behind him at the end of the fine Texas lariat.

The California man, in the I-told-you-so security of his nothing-ventured-nothing-lost

position, smugly moralizes that if a cowboy will follow the *California* method of taking dallies (quick didoes around the horn with his end of the rope) instead of tying fast to the horn, then he won't see his Sam Stack tree go drifting down the draw.

This poem from "Songs of the Saddlemen" by S. Omar Barker (Sage Books, Denver, 1945) is appropriate:

"For them old tie-fast cowboys,
Here's a rule that fits:
Whatever you get your rope on,
'Tis yours — or else you're its!"

A version of the song is in one of the old Lomax collections, called "Cowboy Songs and Other Frontier Ballads," Macmillan, 1951. I'm sure *someone* has recorded it, though I don't seem to have a record, and can't recall hearing one. Next time you see Pancho Baird, get him to sing it for you.

This old black steer had stood his ground with punchers from everywhere;
So they bet old Windy two to one that he couldn't quite get there.
Then Bill brought out his old gray horse, his withers and back were raw;
And prepared to rope that big black brute that ran down in the draw.

With his Brazos† bit and his Sam Stack tree, his chaps and taps‡ to boot,
And his old maguey tied hard and fast, Bill swore he'd get the brute.
Now first Bill sort of sauntered round; old Blackie began to paw,
Then he threw his tail straight in the air, — went driftin' down the draw.

The old gray plug flew after him, for he'd been eatin' corn;
And Windy dropped his old maguey right around old Blackie's horns.
The old gray horse he stopped right still; the cinches broke like straw,
And the old maguey and the Sam Stack tree went driftin' down the draw.

Bill, he lit in a flint rock pile, his face and hands were scratched.
He said he thought he could rope a snake, but he guessed he'd met his match.
He paid his bets like a little man, without a bit of jaw;
And allowed old Blackie was the boss of anything in the draw.

There's a moral to my story, boys, and that you all must see:
Whenever you go to tie a snake, don't tie it to your tree!
But take your dally-weltas§ 'cordin to California law,
And you won't see your Sam Stack tree go driftin' down the draw!



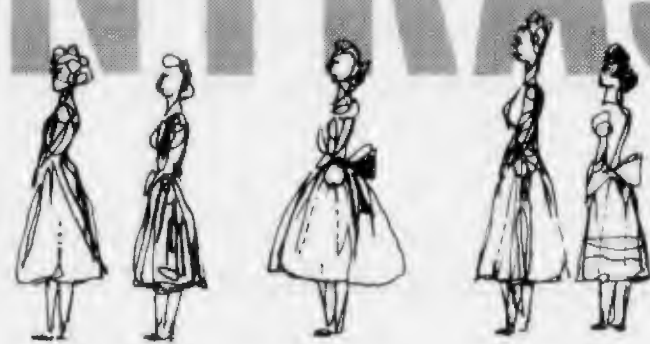
†Brazos — a river in Texas. Apparently a style of bit characteristic of the area.

‡Taps — another Spanish word, "Tapaderos," literally, "covers." Hoods over the stirrups for protection against brush.

§Dally-weltas — from Spanish, "dar la vuelta," turns of rope around the saddle horn.

STILL MORE ABOUT

CONTRAS



By Don Armstrong, Port Richey, Florida

ONE OF THE NICE THINGS about Contras is the fact that most of the calls — and dancer actions — are also found in Squares. This makes even more interesting those few calls which are “different” or are used primarily in Contras. For example, the call “Half promenade” is common in contras, but used very seldom by the square dance caller. The call is directive and dancers promenade in couples to the other side of the set (to the other line), using promenade position (W on M’s R), and the men passing LEFT shoulders as they cross over. It is done in 8 counts — 4 to cross and 4 to wheel (as in a courtesy turn) to face the center of the set.

The word “half” is used because traditionally the calls of “Promenade,” “Right and Left Thru” or “Ladies Chain” — in Contras — meant to execute a complete over AND BACK action (16 counts), and the command “half promenade, etc.” was necessary if the caller wanted the dancers to cross over without returning with the same action. The terminology just “stuck,” that’s all.

Another call found in so many Contras is the “balance.” The contemporary caller uses it very seldom in today’s square dancing, and it’s really too bad, as it adds a little spice to squares and a little challenge to the dancer to see if he can hit it exactly with the music.

Pages could be written about “balancing” — old timers bragged about how many different ways or “steps” they could use in a balance — but three main actions are most commonly used. First, the simple “step-swing,” partners using opposite footwork and usually with one or both

hands joined. Second, the “pas-de-basque,” again with opposite footwork, but most times without hands joined. And third, the “forward and back” (fwd, touch; back, touch;), which is generally done in lines of four or more. All three are usually done to 4 counts although there are specific dances which require a “double balance” of 8 counts. I personally encourage freedom, interpretation and improvisation in the balance, just so long as the dancers remain courteous, comfortable to dance with, and *in time with the music*. In many contras the call “Balance and swing the one below” or “Balance and swing your own” will be found. In most cases this particular call is directing a 4-count balance followed by a 12-count swing — watch for it — and dance out the music.

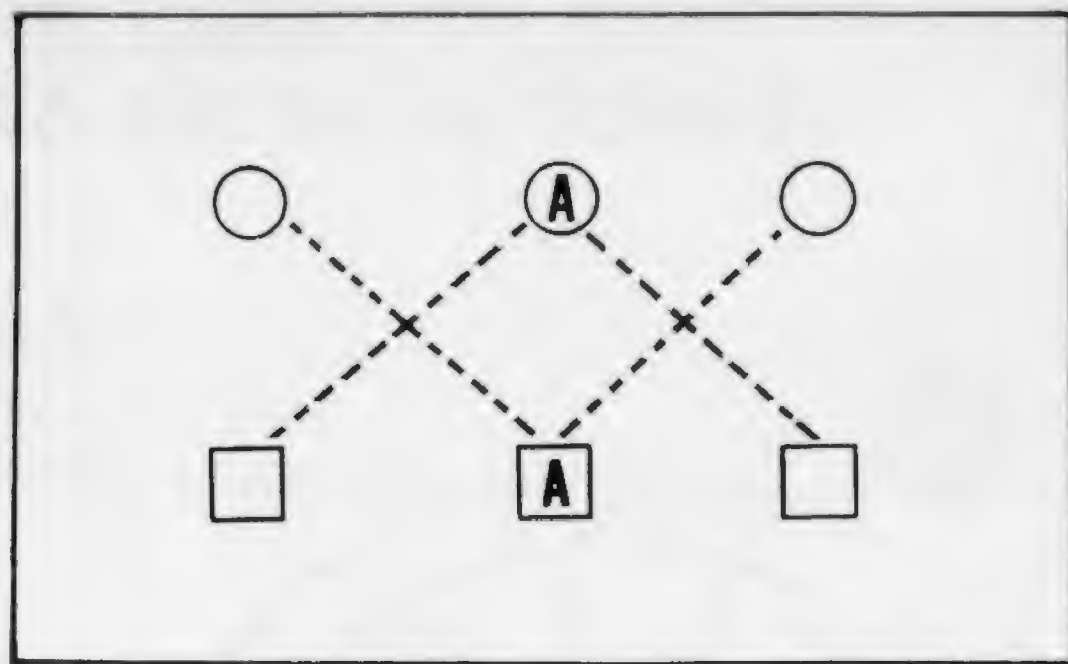
Here are two more calls used frequently in Contras which very, very seldom occur in squares. The call “Right and Left Thru” *when a man is standing beside a man, and a lady is standing beside a lady* occurs often in dances done in the “NOT crossed over” position. It is usually done without touching hands, except possibly during the “wheel,” by the two men acting as a couple and the two ladies acting as a couple and by following the same pattern that couples normally do in any “right and left thru” action. They cross over, passing right shoulders with the opposite person, and wheel shoulder to shoulder or with inside hands joined, counter-clockwise, to face the center of the set. Some dancers like to substitute for this action a “cross trail thru and U turn back,” backing away a couple of steps at the end of the turn-back to dance out the music. The action, either way, takes 8 counts.

The call “Turn Contra Corners” remains almost exclusively a contra action except with those square dances whose caller is certain that the dancers know how to dance most

Editor’s Note: Before starting this article be sure that you have read the two introductory chapters by Don Armstrong in the February and March issues. In this installment Don digs a little further into the fun and challenge of Contra Dancing.

contra actions. In this case you might hear the call popped into a patter, but that's about it. Take a look at the diagram.

A trio is facing a trio and the *dancers in the center* of each line are the *active couple*. Each *active* person has a partner directly opposite in the other line. Diagonally to the *right*, in the other line, is the active dancer's "right opposite"; diagonally to the *left*, in the other line, is his/her "left opposite." *They are the contra corners* of the active dancer. The action, which takes 16 counts, should always be "prompted" and I follow it with a directive call as follows: "Pass partner right, right opposite left, turn partner right, left opposite left, go straight home, don't touch your own." The active dancers join right hands in passing each other to turn the right opposite by the left hand. The actives then join right hands and go just far enough around to turn the left opposite by the



left hand. Following this the actives return to their own line, *without* touching hands again, backing into the place they left. They have *not* danced with anyone in their own line. Of prime importance is the fact that in-actives (the Contra Corners) should advance to meet the active dancer and not just stand there waiting. As in an Allemande Left, *everybody* dances.

William A. (Billy) Foster

By Virginia L. Cruikshank

DELAWARE, OHIO—Feb. 17, 1960—A mild-mannered little man who started his square dance calling in a cornfield and rose to the top of the profession, died here Feb. 4.

William A. (Billy) Foster, 82, Ohio's most widely known square dance caller, had guided many Hollywood celebrities through the intricate steps of "Little Log Cabin" and "Lucy Darling" when the actors were guests at the famed Malabar Farm of the late Mr. and Mrs. Louis Bromfield near Mansfield, Ohio.

His square dance calling had extended over a period of 60 years at least, and he once estimated that he attended 150 parties a year. He got his start one fall afternoon when he and a companion of about 16 were husking corn. Billy began to sing out some of the traditional calls he had heard at a neighborhood dance. The other boy's mother came by and heard him. "Come on down to the community festival at Berkshire tonight," she told Billy, "and we will put you to work with the fiddler." Billy did and that started it.

He claimed to know by heart some 70 calls for the traditional square dances. About 44 of



his best calls were published in a booklet by Lynn Rohrbough of the Cooperative Recreation Service, Delaware, Ohio.

In recent years recordings of Billy's calls were made.

R. Bruce Tom, retired professor at Ohio State University and extension recreation specialist, said of Billy: "He was one of the best in his field. He was in demand not only in Ohio, where he called in every section of the State, but also in the southern States where he and Mrs. Foster traveled extensively."

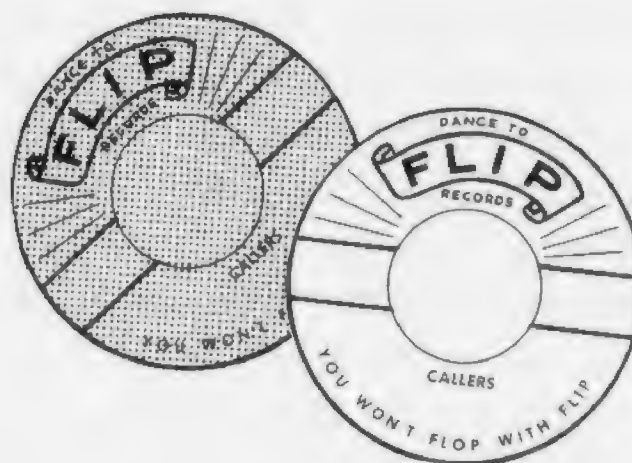
Billy's wife died in 1958 and the little caller seemed to lose heart after that. Without his favorite schottische partner, the dance floor no longer held the old challenge for Billy.

He died at the home of a sister, only a few miles from the cornfield where he had begun his calling career.

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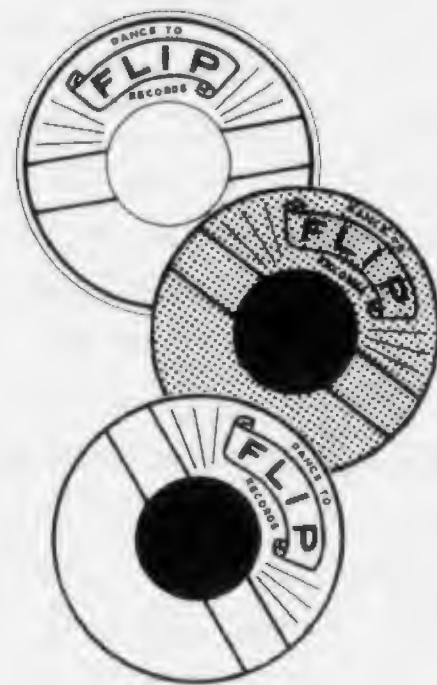
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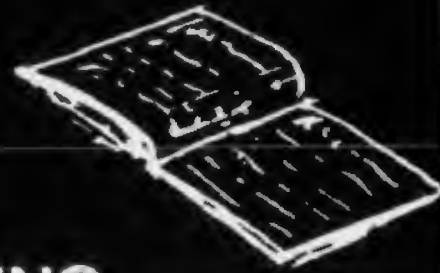
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Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

APRIL, 1960

HERE are more questions compiled from letters coming into Sets in Order offices and asked at various caller sessions. Additional questions or comments on the answers are always most welcome.

Q — Should I teach rounds to beginning square dancers?

A — Having tried square dance classes both using rounds and not using rounds we have come to believe that the proper introduction of simple rounds and mixers aids a new dancer in dancing to the music and in handling himself less awkwardly. The big problem in rounds, as in squares, is the choice of suitable material that will not tend to discourage the newcomer. A teacher or caller who enjoys rounds and can do them well stands a pretty fair chance of getting them across to his dancers. Round dancing is a definite part of our square dance picture and as such can best be introduced slowly and with care in the newcomers' early experience.

Q — When our club has another club come to visit I'm always stumped for ways of getting the two groups mixed together. What should I do?

A — There are many party mixers listed in game books you'll find in the library and we have printed quite a few in S.I.O. in the past. Square mixers, including Scoot'n Scat, Scatter Promenade, Grand Promenade with the ladies moving up to new partners, Nine Pin and others, are all good standbys. Lining the sets up across the floor and having the couples wheel around to face out and do a Ladies Chain or Right and Left Thru with the couple they face, then wheel back to re-form the squares is always good. Having head men with their corner girls circle in the center and then move intact to another square is also effective. Having all of the guests form a circle in the center of the floor facing out, and the members on the outside facing in, then moving the circles in opposite directions so that the members may see all of the guests, is a good lead-in

to a mixer. It's easy then to have folks on the outer ring choose a partner from the center for the next square. You'll find that you can improvise a great deal with the squares you now call and come up with many mixers of your own.

Q — How can I tell if the dancers I call for are having a good time?

A — There are several barometers. The best one we know is to see how long folks stay around after the dance is over. If dancers stand in groups around the hall yakking and you have to wait for them to leave so that you can turn out the lights, chances are they've had a pretty good evening. If, however, the hall is empty long before you get your equipment put away, you'd better find out what the trouble is. A great deal of applause and whooping and yelling may tell you that your call was enjoyed but it will not always tell you that the dance, as a whole, was successful. You can also be pretty sure folks have had a good time if they show up at the next dance.

Q — Is it true that you advocate the old dances over the newer ones?

A — No, of course not! There were a lot of the old dances we'd just as soon forget and many we have forgotten a long time ago. Some were awkward, arm-breaking maneuvers with completely disassociated calls that have no place in today's smooth dancing. The same thing goes for many of the dances "invented" today. We like interesting, flowing and comfortable dances that are not just abrupt variations of military drills. How old a dance may be, or how young, should have no bearing on its danceability or popularity.

Q — What must I declare of my earnings at square dance calling?

A — Heavens-to-Betsy, man, everything, just everthing! If in doubt you'd best see one of your accountant-type friends but soon. This month is *the* month.

GOOD IDEA

WAVIN' CHAIN

By Ralph Hay, US Forces, Ramstein, Germany

Heads to the middle and back with you
Forward again with a right and left through
A full turn around, stay facing out
Side two couples do a half sashay
Up to the middle and back that way
Forward again and pass through
BOTH turn left with the lady 'round two
Gent around one to an ocean wave
Balance forward, back again
Swing with the left, two ladies chain
In the same line — then turn your girl
Circle up eight, go 'round the world
You now have original partner back, and are
in position for Allemande Left, etc.

FOR FUN

TRICKY QUICKY

By George Kimball, Alamo, Calif.

Four and one ladies chain, two and three forward
and back
Four and three ladies chain, one and two forward
and back
Three and two ladies chain, four and one forward
and back
All four couples face your partner, box the gnat,
change hands,
Left allemande, etc.

SINGING CALL

FINE AND DANDY

By Bruce Johnson, Santa Barbara, Calif.

Record: Windsor 4479 with calls by Bruce Johnson, #4179 is instrumental.

OPENER, MIDDLE BREAK and CLOSER:

Allemande your corners, go right and go left
Turn back one, box the gnat with your pet
Do Sa Do the ladies promenade the town
Get back home and Do Sa Do, go all the way
round
Allemande left, do a right and left grand
Hand over hand, you travel round the land
Turn right back, go the wrong direction
And when you're home you box the gnat . . .
(everybody)

FIGURE:

Swing your partners, then couples one and three
Right and left thru, and turn her there for me
(heads)

Half square thru, face the sides — eight chain
thru

While you square dance, you just can't feel blue
While you're gone, sugar candy
I'll swing corner, instead of you
Promenade her, it's fine and dandy
To dance the blues away with you . . .
(everybody)

Sequence: Opener, Figure twice for Heads, Middle Break, Figure twice for Sides, Closer

DOUBLE DIVE

By Virginia Johnson, San Lorenzo, Calif.

Head two couples forward and back
Sides go forward, box the gnat
Face the middle, double pass thru
Face the middle,
Girls dive in with an inside out and outside in
Bend your back and do it again
Just the ends pass thru
Box the gnat behind those two
Face the middle, double pass thru
Face the middle,
Gents dive in with an inside out and outside in
Bend your back and do it again
Just the ends pass thru
Box the gnat behind those two
Center four Calif. Twirl
Allemande left.

HAND CHANGER

CARL'S KRAAZZY

By Carl Erickson, Portland, Oregon

All four couples swing and sway
Two and four do a half sashay
Heads to the middle, come on back
Pass thru, you turn back
Now square thru, all the way
That's what you're gonna do
Box a gnat with the outside two
Change girls, box a flea
Change hands, do a right and left thru
Turn on around, pass thru
On to the next and box a gnat
Now cross trail, look out man!
There's old partner —
Right and left grand . . .

LAZY

By Dick Weaver, Honolulu, Hawaii

Head two ladies chain to the right
Turn 'em boys with all your might
Heads go forward and back with you
Forward again and square thru, go all the
way round, that's what you do
Now split the sides and go round just one
Down the middle, two ladies chain have some
fun
Turn this girl and Dixie chain
Lady go left, gent go right — round just one
Come into the middle, gonna box the gnat
Right and left thru the other way back
Turn your girl and pass thru
Right and left thru with the outside two
Now inside arch and dive thru, pass thru
Right and left thru with the outside two
With the opposite girl gonna box the gnat
Right and left grand right after that . . .

SPECIAL WORKSHOP EDITORS

Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor

SURPRISER

BREAK

By Fred Applegate, La Mesa, California

Four ladies chain across with you
Two and four a right and left thru
First old couple stand back to back
With your corner, box the gnat
New first and third cross trail thru
Split the ring, go round two
Line up four as you always do
Forward eight and back with you
Forward again and pass on thru
Centers arch, ends duck thru
Pass thru, guess who, left allemande, etc.

EIGHT CHAIN BREAK

By Dan Weigle, Shaw AFB, South Carolina

One and three a right and left thru
Two and four a right and left thru
Turn them round like you always do
All four couples California twirl
Cross trail — all eight chain
Turn that new little lady
Walk all around your left hand lady
Left hand turn your own pretty baby
A right to your corner — all eight chain
Turn that girl and gone again
Face your partner box the gnat
Pull her by — Left Allemande

SHE'S OVER THERE

By Ralph Kinnane, Birmingham, Alabama

Heads go forward and back you run
Pass thru and go around one
Into the middle and square thru
Three-quarters around and keep it neat
Left square thru with the couples you meet
Count four hands as you go 'round
Then take your girl, wheel around

Courtesy turn.

Cross trail thru, and "U" turn back
Opposite right, box the gnat
Circle up four right where you're at
Full around with your pretty little girl
Inside four, frontier whirl
Forward eight and back with you
Forward again, double pass thru
Promenade left, don't slow down
Keep on walking those girls around
Head couples, wheel around
Right and left thru with the couple you've found
Full turn around to the next ole two
Box the gnat across from you
Face your partner, right and left thru
Turn your girl, then dive thru, pass thru
Split that couple and line up four
(a) Forward eight and back to the land
Gents cross-over, left allemande

(b) Forward eight and back with you
Bend the line, pass thru
Bend the line, now listen you
Go forward eight and back to the land
Girls cross-over, left allemande

A RIP AND SNORTER!

OR—!

By Mel Rich, University City, Mo.

Head couples bow and swing
Promenade around the ring
Three-quarters of the ring around
While the side couples wheel around
Join hands and circle four
One full turn, don't stop short
Outside couples rip and snort
Pull 'em to a line facing out
Rock out and in and hear me shout
Bend the line pass thru I say
Lady on your left a half sashay
Bend the line, ladies chain across the land
Chain 'em back to a left allemande

COMPOSITE

By Bill Hansen, Santa Barbara, Calif.

Side two couples a right and left thru
First and third a half sashay
Box the gnat across the way
Right and left thru go two by two
Pass thru, separate and around one
Into the middle and pass thru
Circle up four with the outside two
One full turn around that way
Now all four couples a half sashay
Box the gnat across from you
Right and left thru, go two by two
Inside two turn back
Circle up four on the inside track
One full turn around that way
With the girl on your right a half sashay
Box the gnat across the way
A right and left thru it's up to you
All four couples a half sashay
Heads pass thru across the way
Around one, into the middle, pass thru
Circle up four with the outside two
One full turn around that way
With the girl on your left a half sashay
Inside two turn back
Trail thru, circle up four with the outside two
Go one full turn around
The inside two cross trail thru
Go around one and pass your partner,
allemande left

JOSHUA JUMP

By Carter Humphrey, Palmdale, Calif.

One and three a right and left thru
Turn 'em around with the lady in the lead
Then Dixie chain out in the night
Lady goes left — gent goes right
Go past two and line up four
Forward eight and back like that
Just the end four — box the gnat
Face to the middle while the other two
Go across the floor in a right and left thru
Turn 'em around and the same two
Up to the middle — left square thru
Go left, right, left you fly
Right to your own — pull her by
Hit that corner with the left allemande
Partner right, right and left grand.

THIS ONE MOVES

NOBODY'S SWEETHEART

By Merl Olds, Huntington Park, Calif.

Record: S.I.O. X 3111 B

Position: Open for Intro. — Dance starts in Semi-Closed, facing LOD.

Footwork: Opposite, directions for M.

INTRODUCTION

WAIT TWO MEAS. THEN BALANCE APART AND TOGETHER. End in SEMI-CLOSED pos. facing LOD

DANCE

Meas.

- 1-4 Two-Step; Two-Step; Rock Fwd, Rock Back; Rock Fwd, Step Thru;**
2 fwd two-steps starting with M's L: step fwd on L, rock back on R; rock fwd on L, step fwd on R.
- 5-8 Two-Step; Two-Step; Rock Fwd, Rock Back; Rock Fwd, Step Thru;**
Repeat action of meas 1-4. End in BUTTERFLY pos M facing wall.
- 9-12 Balance Left; Balance Right; Roll (LOD), 2; 3, Touch;**
Two-step bal LOD; Two-step bal RLOD; roll in LOD (M left, W right) L-R; L, touch R. Resume butterfly pos.
- 13-16 Balance Right; Balance Left; Roll Back, 2; 3, Touch;**
Repeat action of meas 9-12 starting M's R in RLOD and rolling RLOD. End in RIGHT HAND STAR pos M facing LOD (W face RLOD).
- 17-20 (Star R) Two-Step; Two-Step; Rock Fwd, Rock Back, Step Back, Step Side;**
2 two-steps around (M starts L) until man is on opposite side: Step one step fwd on L, rock back on R; step back on L, step to right on R; (W steps fwd on R, rocks back on L; steps back and slightly to side on R, crosses L over R to change sides). End in LEFT HAND STAR pos, M facing RLOD.
- 21-24 Two-Step; Two-Step; Rock Fwd, Rock Back; Step Back, Turn;**
2 two-steps around (as in 17-18): step fwd on L, rock back on R; step slightly back on L, turn to face LOD and step (in place) on R; (W does step fwd on R, rock back on L; step back on R, and step in place on L); End SEMI-CLOSED pos facing LOD.
- 25-28 Slide, Slide; Slide, Step-Thru; Side, Behind; Side, Step-Thru;**
Slide L fwd and pull R fwd (near heel of L) repeat by again sliding L fwd and pulling R fwd: Repeat once more but step thru (on R) and fwd, turning to face partner. Do a four step grapevine along LOD stepping thru on last step to resume semi-closed pos.
- 29-32 Balance Fwd, Balance Back; Roll (LOD), 2; 3, 4;**
Two-step balance fwd; two-step bal back; Roll in LOD (M turning L — W turning R) L-R-L-R to end semi-closed pos face LOD.

33-36 Slide, Slide; Slide, Step-Thru; Side, Behind; Side, Step-Thru;

Repeat action of meas 25-28.

37-40 Balance Fwd; Balance Back; Roll (LOD), 2; 3, 4;

Repeat action of meas 29-32.

DO ENTIRE DANCE THREE TIMES

Ending: On last 2 meas of dance **Roll, 2; 3, Touch;** face RLOD in open pos. **Balance fwd (RLOD); Balance back; Roll, 2; 3, Bow;** Two-step balance RLOD; two-step bal back; roll (RLOD) three steps R-L-R. Face partner as you step on L and bow to your partner.

RELAX AND WALTZ

SWEETHEART OF SIGMA CHI WALTZ

By Art Carty, Detroit, and Barbara Shippis, Midland, Mich.

Record: Grenn 14006

Position: Butterfly, M's back to COH

Footwork: Opposite, steps described for M.

INTRODUCTION

Meas.

- 1-2 Wait**
- 3-4 Acknowledge,** then take butterfly pos (well apart);

DANCE

- 1-4 Bal Together; Bal Away; Frontier Whirl; Step, Touch, —;**
In butterfly pos, M's back to COH, bal together, bal apart; change sides in 3 steps L-R-L by turning L under man's R and lady's L hand; step side R and touch L to R; end in butterfly pos, M facing COH.
- 5-8 Repat Action of Meas 1-4,** end in OPEN pos facing LOD.
- 9-12 Waltz Away; Waltz Together; Solo Turn, 2, 3; Maneuver, 2, 3;**
Progressing in LOD, inside hands joined, waltz diagonally away; waltz diag. together; in LOD start a solo waltz turn L; continue in LOD ending with M's back to LOD in CLOSED dance pos.
- 13-16 Waltz Turn, 2, 3; Waltz, 2, 3; Waltz, 2, 3; Twirl, 2, 3;**
In closed pos with M's back to LOD, and starting backward L, do 3 right turning waltzes. Twirl lady on 16th meas under man's L and lady's R hand, ending in semi-closed pos. facing LOD.
- 17-20 Fwd Waltz, 2, 3; Step, Touch, —; Balance Back, —, —; Maneuver, 2, 3;**
In semi-closed pos, both facing LOD, waltz forward L-R-L; as man steps fwd R and touches L to R, lady steps fwd L on ct 1, swings R ft fwd on ct 2, pivoting L to face RLOD; as man balances back on L and extends R ft fwd, lady steps with R twd RLOD into BANJO pos and extends L (backward) in LOD; man steps fwd on R-L-R, facing partner in a waltz maneuver to have his back to LOD, ending in CLOSED dance pos.

- 21-22 Waltz Turn, 2, 3; Waltz, 2, 3;**
Man waltzes two R face waltzes ending in closed pos facing wall.
- 23-24 Fwd, Side, Close; Cross, Touch, —;**
In closed pos man steps fwd toward wall, side R twd RLOD and closes L to R (box) and at the same time taking a slightly semi-open pos; man crosses R over L twd LOD and touches L to R; lady crosses L over R and touches R to L.
- 25-28 Repeat Meas. 17-20**
- 29-32 Waltz Turn, 2, 3; Waltz, 2, 3; Waltz, 2, 3; Twirl, 2, 3;**
- Ending:** On third time through after twirl step L, Swing R toward LOD across L, step back toward RLOD and bow.

MORE OF A CHALLENGE

I'LL SEE YOU AGAIN

By Stan and Betty Andrews, Kansas City, Missouri

Record: Windsor 4656 — 45 r.p.m.

Starting Position: Intro. Facing, M's R & W's L joined; Dance: Semi-closed.

Footwork: Opposite except meas. 17-28.

Intro: Wait 2 Meas; Apart, Point, —; Semi-closed, Touch, —;

Facing partner, M's back to COH his R and her L joined, wait 2 meas; retaining hand-hold step bwd away from partner on L, point R fwd twd partner hold; step together into semi-closed pos, touch, hold;

Meas.

1-4 Step, Swing, —; Reverse Twirl, 2, 3 (to CP); Bal In, —; —; Recover to Open, 2, 3;
In semi-closed pos, step fwd LOD on L, swing R fwd, hold; as M takes 3 small steps bwd RLOD starting R ft, W makes a $1\frac{1}{4}$ L face twirl under her R and his L with 3 steps L-R-L, to end in CP, M facing wall; balance back on L and hold 2 cts; recover in 3 small steps, starting L ft, almost in place to end in open pos facing LOD with joined inside hands twd RLOD;

5-8 Waltz Away, Reverse Spin, 2, 3; Star (R) 1/2, 2, 3; Spin R, 2, L Star;

In OP, swinging joined hands fwd and starting L ft, waltz away diag in LOD; M swings joined hands RLOD to start W on full L face solo turn in place in 3 steps L-R-L as he moves in front of and around her twd the wall in 3 steps, R-L-R, to end in RH star, M facing RLOD — W facing LOD; turn the star CW $1\frac{1}{2}$ in 3 steps starting L ft, ending M facing LOD — W RLOD; M helps partner's $1\frac{1}{2}$ R face solo turn or spin in place by pushing joined hands fwd LOD as he does a solo $1\frac{1}{2}$ R face turn in place both taking 3 steps R-L-R to end in LH star pos M facing RLOD — W LOD;

9-12 Star (L) 1/2, 2, 3; Apart, Touch, —; Spin Maneuver, 2, 3; Together (CP), Touch, —;
LH star CCW $1\frac{1}{2}$ turn in 4 steps, L-R-L-R, spreading the star on 4th step as M steps on twd wall on R to end facing LOD while W on 4th step moves on twd COH on L

touching free ft (M's L — W's R) holding ct 3 to end facing RLOD in extended L hand star as both rise on ball of ft on 4th step and raise free hand high; releasing hand-hold M does a solo $1\frac{1}{2}$ L face turning waltz in 3 steps, L-R-L, curving twd LOD and COH to face RLOD as W does $1\frac{1}{2}$ R solo turn in small circle with 3 steps, R-L-R, to finish facing LOD and partner; step together into closed pos on M's R, touch L and hold;

13-16 Waltz Turn (RF); Around to Open; Step, Swing, —; Fwd (To Skaters), Touch, —;
(Meas. 16 — W fwd, —, close)

Turning R face waltz leading bwd in LOD on M's L, opening up on last cts to face LOD in OP; step fwd LOD on L, swing R fwd, hold; as M steps R fwd in LOD, touches and holds — W makes a foot-change by stepping fwd L and closing R to L in canter rhythm with partners assuming skirt-skaters pos on last ct and both ready for L ft lead;

17-20 (Box) Waltz Turn (L) 1/4; Turn 1/4; Wheel 1/2; Change Sides to Skaters;

In skirt-skaters pos. both starting L ft diag fwd LOD twd COH, box $1\frac{1}{4}$ by stepping swd LOD on R and close L to face COH; step bwd R diag in LOD twd wall to continue L turn, step swd twd wall on L and close R to end facing RLOD; wheel together turning to L for $1\frac{1}{2}$ CCW turn in 3 steps, L-R-L, as W moves fwd to end facing LOD still in skirt-skaters; M turns her $1\frac{1}{2}$ R face under joined L hands with assist by his R hand at her waist as he turns L face almost in place (both with 3 steps, R-L-R) to end in skirt-skaters facing RLOD;

21-24 (Box) Waltz Turn (L) 1/4; Turn 1/4; Wheel 1/2; Change Sides to Varsouv;

Repeat action of Meas. 17-20 starting RLOD but ending in vars. pos facing LOD;

25-28 Fwd Waltz; Fwd Waltz; Step, Swing, —; Back to CP, Touch, —;

(Meas. 28 — W back, —, close;)

In vars. pos and still with same footwork, starting L, do 2 fwd waltzes LOD; step fwd L, swing R fwd, hold; releasing hand-holds M steps bwd RLOD on R turning $1\frac{1}{4}$ R to face partner, touch L, hold — while W changes feet by stepping bwd RLOD on R and turns $1\frac{1}{4}$ L to face partner in canter rhythm closing with L ft to end in CP M's back to COH;

29-32 Balance Back; Maneuver, 2, 3; Waltz Turn (RF); Around to Semi-closed;

Now with opposite footwork, balance into COH on M's L and hold 2 cts; maneuver in closed pos in 3 steps, R-L-R, for M to face RLOD; 2 R face turning waltzes ending in semi-closed pos (no twirl);

DO ENTIRE ROUTINE THREE TIMES.

Ending: Step away from partner on L into COH, point R twd partner and bow and curtsy (no twirl).

A HIT WE MISSED

BYE BYE BLUES

By Johnny and Charlotte Davis, Covington, Ky.

Record: Grenn 14002

Position: OPEN for Intro; Varsouvianna for Dance

Footwork: Opposite, DIR. for Man

INTRODUCTION

Meas.

1-4 Wait

5-8 Fwd Two-Step; Two-Step; Turnaway, 2; 3, Varsouv;

Wait in open pos slightly facing partner. Take 2 two-steps fwd LOD in open pos; in 4 smooth gliding steps, turn away from partner in a small circle progressing somewhat and back to partner to assume VARS pos with W on M's R.

PATTERN

1-4 Fwd Two-Step; Two-Step; R Turn, 2; Bwd Wheel, 2;

In Vars. pos, move LOD with two fwd two-steps; without releasing either hand hold, both do individual R face turn in 2 cts to end facing RLOD; in 2 cts. cpl wheels around as a team, M backing up—W walking fwd to end facing LOD in Vars. pos W on M's LEFT.

5-8 Fwd Two-Step; Two-Step; L Turn, 2; Wheel, 2;

Again move LOD with 2 fwd two-steps and turn as a unit, this time to LEFT to face RLOD; wheel as before to end facing LOD in orig. starting pos.

9-12 Fwd Two-Step; Two-Step; Lady Turn Out, 2; 3, Face/Closed;

After two more fwd two-steps in Vars. pos: as M faces wall and grapevines in LOD with a swd step on L, behind on R; side on L, in front on R — partners release LEFT hand hold and W turns out and around to face with $\frac{3}{4}$ R face turn keeping R hand hold until face and assume CLOSED pos on last ct.

13-16 Turn/Two-Step; Two-Step; Twirl 2; Twirl, 2;

In closed pos a full turn in 2 turning two-steps: then as M moves fwd in 4 steps, W does 2 R face twirls under M's L hand assuming BUTTERFLY pos slightly to L on last ct — M's back to COH.

17-20 Fwd Two-Step; Back Two-Step; Change Sides (Calif. Twirl), 2; 3, Face;

In butterfly pos, two-step balance fwd into sidecar (L hips adjacent), two-step back into butterfly: release M's L hand do a Calif. Twirl with partners changing place in 4 cts as W makes L face turn under M's R to end facing with M's back to wall — again in butterfly.

21-24 Fwd Two-Step; Bwd Two-Step; Change Sides, 2, 3, Semi-Closed;

Repeat action of 17-20 ending in SEMI-CLOSED facing LOD.

25-28 Fwd Two-Step; Two-Step to Face; Side, Behind; Side, Front;

In semi-closed pos do 2 fwd two-steps ending facing with M's L and W's R joined: grapevine in LOD ending on last ct in CLOSED pos;

29-32 Turn/Two-Step; Two-Step; Twirl, 2, Twirl, 2;

In closed pos do full turn in 2 two-steps: W twirls R face, twice as in meas 15-16 but ending in VARS. pos to repeat dance.

Sequence: DANCE IS DONE THREE AND ONE-HALF TIMES, ending meas 16 last time with Twirl to usual Bow and Curtsy.

SIMPLE GIMMICK DANCE

LITTLE BUNKHOUSE

First old couple bow and swing

Go down the center and split the ring

Separate, 'round just one

And four in line you stand

Forward four and back that way

Those two ladies to the right sashay

Now the two men in the line each have a lady on their right.

Go forward four and back once more

Bend the line, back up, to lines of four

Two facing lines of four parallel with the side couples home positions.

Number one couple with a right arm 'round

Now reel the side with a left arm 'round

Back to the center with a right arm 'round

Go once and a half and don't be slow

Now to the sides with a left elbow

Into the center with your right hand

Go once and a half, all left allemande.

The idea in a reel of this type is for the men to reel with the ladies and the ladies with the men. This means that the active couple will have to turn their partner once-and-a-half before going to the side on two occasions.

CONTRA CORNER

COTEE RIVER REEL

By Don Armstrong, Port Richey, Florida

Record: Folkraft 1154 Crooked Stovepipe or any good 32 measure reel.

1, 3, 5, active and cross over. This dance uses Double Progression so when dancers reach either end of set, they cross over at the end of that dance sequence. Each line represents an 8-count phrase. Each dash represents a "wait" count during which no call is made.

— — — —, **Walk all around the left hand lady**

— — — —, **Actives allemande left in the middle**

Back to the one below and balance, — — and swing her too

— — — —, **Put her on the right, go down in FOURS**

— — — —, **Turn alone come back to place**

— — — —, **Arch in the middle, ends dive thru, SWING new girl**

— — — —, **Put her on the right then half promenade**

— — — —, — — — —, **Right and left thru.**

BREAK

By Del Coolman, Flint, Michigan

Promenade don't slow down
One and three wheel around
Right and left thru, pass thru
On to the next, box the gnat
Change girls, half square thru
On to the next, box the gnat
Change girls, square thru
Four hands round, on to the next
Cross trail, allemande left

JUST AN IDEA

By Bob Hayden, Lake Jackson, Texas

First and third take a little swing
Go forward up and back again
Pass thru both turn right single file
Around one, into the center and Dixie chain
Ladies go left, the gents go to the right
Around one, into the center and box the gnat
Pass thru the other way back
Turn to the right single file around one
Dixie chain across the floor
Ladies go left, the gents go right
Around one line up four
Forward eight and back you sail
Inside couples cross trail
Ends pass thru to a left allemande, etc.

SINGING CALL

C.O.D.

By Earl Johnson, Long Beach, Calif.

Record: "C.O.D.," MacGregor #8535-A Without
Call; MacGregor #8545-A With Call

INTRODUCTION, BREAK, CLOSER:

(Well) you allemande left your corner
Turn a right hand 'round your own
(Then) allemande left just once again
Go back and swing your own
(Now) the four little ladies promenade
Go once around that ring
Get on home and box the gnat
Step right up and swing
(Then) allemande left, grand right and left
You promenade, when you meet your pet
You promenade that package, she's special
delivery

Take her on home and balance out
Swing her C.O.D.

FIGURE:

(Now) one and three go up and back
And do a half square thru
A right and left thru with the outside two
Then you dive back thru
Box the gnat, then face to the middle
Left square thru you do
Go all the way 'round to the corner gal
Swing that girl you do
(Then) allemande left, grand right and left
You promenade, when you meet your pet
I ain't no college professor, ain't got no Ph.D.
Just promenade 'em P.D.Q., swing 'em C.O.D.

TAG:

Take her on home and balance out, swing her
C.O.D.

Sequence: Introduction; Twice for heads; Break;
Twice for sides; Closer; Tag.

HALF SQUARE THRU WHAAAAT

By Clarence Watson, Blue Springs, Mo.

Four ladies chain across the ring
Turn that gal, pretty little thing
Head ladies only forward and back
Face your corner, box the gnat
Four gents forward, back with you
Forward again half square thru
Face the girls, half square thru
Move on to the next, half square thru
U turn back, left allemande.

BREAK

By Herb Perry, Lancaster, Calif.

Head two couples right and left thru across
the way
Finish it off with a half sashay
Side two couples gonna trail on thru
Separate and go round two
Line up four like you always do
Forward eight and walk on back
With the opposite gal box the gnat
Pass thru — Bend the line —
With the opposite two
Go half square thru
Right and left grand around the set

CABOOSE

By Jack Mann, Oakland, Calif.

Head ladies chain across the way
Get a new girl and whirlaway
Side ladies chain three-quarters round
Head men turn 'em with an arm around
Two lines of three now don't you blunder
Right end over the left end under
New lines of three just like before
Pass thru across the floor
All turn left in single file
Outside the ring go 'bout a mile
Head men tag on behind those three
You all walk around that ring for me
Reverse back, you've all gone wrong
Go the other way but not for long
Girls roll back, pass one man
Allemande left.

SMOOTHIE

By Milton Lease, Palm Springs, Calif.

Heads to the center and back with you
Forward again, pass right thru
Separate, go around two
Hook on the ends, that's what you do
Forward eight and back with you
Forward again, pass right thru
Just the center four California twirl
Go square thru with that facing girl
Three-quarters around, then look out
Make a line, all face out
Bend that line, don't explain
Put the ends in the middle, bend it again
Forward eight and back with you
Forward again, pass right thru
Just the center four California twirl
Go square thru with that facing girl
Three-quarters around, then look out
Make a line, all face out
Bend that line and hold it man
Face your corner, left allemande

BREAK

By Wolfgang Clar, Courtenay, B.C., Canada
Promenade but don't slow down
One and three wheel around
Right and left thru with the couple you've found
Same four half square thru
All four couples California twirl
And square thru three-quarters round
Right, left, right, left allemande.

VARIATIONS OF SEASICK

SQUAREMURDER

By Dr. Myron Redd, Marceline, Missouri
One and three bow and swing
Promenade half the outside ring
Half way round then no more
Four ladies chain grand chain four
Heads go forward and back
Now listen to me do a half square thru
Then square thru with the sides you see
Sides count four, heads count three
Keep using every other hand! Heads by counting three end up facing in the center ready to start a LEFT square thru. Sides count four — pulling partner by on fourth and end up standing back-to-back ready to divide.
Left square thru in the center track
Sides divide and box the gnat
There's old corner, left allemande

GOOD IDEA

BREAK

By Bob Dennington, San Diego, Calif.
Head ladies chain three-quarters round
Turn 'em boys, full turn around 'til you're facing out
Separate go round one
Into the center, box the gnat
Face the middle, right and left thru
Turn 'em around and pass thru
U turn back, allemande left.

BROKEN ARM RECOVERY

By Gordon Blaum, Miami, Florida
Side ladies chain across and don't delay
Head two couples swing and sway
Sides right and left thru across from there
Heads promenade just half the outside square
Then pass thru, promenade to the left
Stand behind that pair
Double pass thru, lead four roll back one
Down the middle and square thru three-quarters
Separate, then circle four full turn around
Dive to the middle, do a right and left thru
Double pass thru, lead four roll back one
Down the middle and square thru three-quarters
Separate, then circle four full turn around
Dive to the middle do a right and left thru
Same two do a half sashay
Double pass thru, lead four roll back one
Down the middle and box the gnat
Then right and left thru, other four Calif. Twirl
Allemande left

OUT OF NOWHERE

By Bill Peterson, Detroit, Michigan
Heads go forward and back that way
Then roll away with a half sashay
Cross trail thru, go around just two
It's down the middle and left square thru
Sides California twirl, then cross trail man
Look out, here comes corner, left allemande

NOVELTY — GET HIP DAD

BEATNIK SQUARE

By Edward "Babe" Gross, Jefferson City, Missouri
Like honor your chick, and the kitten by your side
Circle to the left, crazy-like Clyde
Reverse your orbit, man, go the other way Dad
And swing Daddy-o at your old home pad
Allemande left like cats on a prow!l
Give a right to your doll and everybody howl
Go right and left like sane, man, sane
And pet that kitty back home again
First and third dig up and back
Then bash way out to the right of the track
Orbit in a circle one full time
Head cats break to a real gone line
Go forward eight and back you jive
Right and left thru, man you're alive
Bend that line, don't bug me man
Cross trail thru to a left allemande
Go right and left grand, hot, like toast
Then walk that kitten, man, you're the most.

Repeat for Sides

Join your paws, fly left I say
Cool me now with a half sashay
Do it again like gone, real gone
Hip man hip, hey, we're new borne
Don't bug me now, do it once more
Way up high, I'm going to soar
Another half sashay, go right and left, natch
Get off that egg; this chick's gonna hatch
Promenade off this old bee hive
Man, like I'm all gone with this here jive.

DANCING TO THE MUSIC!

CLIMBING UP THE GOLDEN STAIRS

By Art Hacking, Falls Church, Virginia
Record: Folk Dancer MH 1517
Now the head two couples go forward and back
— and square thru,
Climbing up the golden stairs
Right and left thru with the outside two
Turn your girl and dive thru
Square thru three-quarters round, lookout man —
Allemande left and an allemande thar
Go right and left and form a star
Climbing up the golden stairs
Shoot that star with a full turn, Joe
Go round your corner with a do sa do
Seesaw your pretty little taw
Pull your corner by and swing the next one
round and round
Swing her high and low
Then promenade and swing and sing that
song again
Swinging Climbing Up the Golden Stairs.
Sequence: Heads, heads, sides, sides (no breaks).



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("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

... We have been in the Congo for about 5 months now and don't mind at all receiving our subscription copies quite late, just so long as they keep coming regular mail. We have a small group of square dancers who meet at our home each week and my husband who has never done any calling is becoming pretty adept at the profession! And he really enjoys it. These Belgians are certainly enthusiastic. We meet at the Guest House once a week also for round dancing (our real love) and have had as many as 18 couples — all eager to learn and seeming to love every dance we teach... When Petite Fleur came out in Sets, they were overjoyed and it's next on our agenda. We really love our copies of Sets...

Ellyn Price

Belgian Congo, Africa

Dear Editor:

... We moved here a little over a year ago from Seattle, Washington and at that time we could not find a square dancer in this vicinity and now after much hard work and FUN, there are two clubs here and both are doing fine. We have really built up interest in this wonderful "Playground Area" for the square dancer and are so very happy about the success we have had...

Cloyce M. Johnson

Mary Esther, Fla.

Dear Editor:

... Our club here is the Calico and Jeans. We were wondering how to go about getting in touch with other Calico and Jeans Clubs. Got any ideas? We're toying with the idea of trying to visit one a year... We're getting the ball rolling on either a bus or train car load to go to the Calico and Jeans Festival in St. George (Utah)...

Martin Mangum

330 S. Alder, Blackfoot, Ida.

O.K. all Calico and Jeans, let's count noses. Ed.

Dear Editor:

... Incidentally, more news from Lima, Peru. Our group of square dancers appeared on a television show on January 21st at 10 P.M. It was on Radio El Sol Channel 9. The show was an international program featuring dances from other countries. We did two square dance numbers ... The comments from the show were very favorable and we have been invited to participate again. The next time my wife and I are going to round dance, also.

We still have quite a problem of enlarging our group of dancers ... We still have 2 to 3 squares regularly and we continually push to get more people interested. We are hoping these exhibitions will create more interest.

Ellen and Bud Davis
Lima, Peru

Dear Editor:

... The articles on one night stands and suggestions on methods of teaching particular basics are of special interest to me as a caller coming up ...

Norm Seay
Farmington, Mich.

Dear Editor:

... I'm still unhappy about the first list of basics you put out. Everything was OK until the description of 3/4 chain. In every book of standardization from dancers and callers organizations all chains end in a courtesy turn and then SIO says about the 3/4 chain "or as the caller directs" or some such words. For shame! Let the callers say "girls star right 3/4" and let's keep the chains as standard — all of them ending in a courtesy turn ...

Timmy Turley
Portland, Ore.

Point well taken. Editor

Dear Editor:

... We certainly enjoy receiving the S.I.O. magazine and the Workshop section is a great help to us. We also like your articles about getting dancers to "dance" to the music and also have fun instead of working "puzzles."

Judy and "Shorty" Kisner
Bridgeport, Nebr.

Dear Editor:

... We are very much interested in getting our dancers (new and old) to become familiar with the Basic Movements as you have published them in the November 1959 through the

Did **You** Think Contras Were "Stuffy"?

THIS ONE'S A RIOT

You go down the line in fours, and back in fours, and the ends turn in — and **there** she is! **New** girl! **Swing** her!

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February 1960 issues. We would appreciate it very much if you would give us permission to mimeograph these basic movements as you have published them, staple them into a booklet form to pass them out to our members and prospective members.

Jerry Sermersheim
Springville, Utah

Better than that, so many have asked for reprints of Basics 1-20 that we're having several thousand run off in handy book form, 24 pages, pocket size, approximately 6 x 3½ inches. You'll find more information on page 13. Editor

Dear Editor:

We enjoy having you print some of the older dances in S.I.O. It seems to help hold down the rat race for new material . . .

"Mac" McKenrick
Kulpsville, Pa.

Dear Editor:

Just read your request for a square dance song. Here's a little ditty I wrote for the Swing and Whirl Dance Club in Kitchener. Tune — "Hindy Dinky."

"We've had a good time
But we have to go — Cheerio!
With laughter and fun
We've only begun, but — Cheerio!
The music was good, the dancing fine
Our caller kept us all in line
We'll dance with you another time" . . .

Kathleen M. Sehl
Kitchener, Ont., Canada

Dear Editor:

Thank you so much for including Rough and Ready's story in your fine magazine (Jan. '60). Just one little correction, the old hall where we dance is right in the heart of Rough and Ready, on highway 20, some 150 miles from San Lorenzo (as you printed). I'm sorry if our present address confused you . . .

Mrs. Ernie Jordan
San Lorenzo, Calif.

Dear Editor:

In the February issue (S.I.O. Pg. 23) you ask why someone doesn't put out a good call for "Cindy"? What's the matter with the following? Record: MacGregor Album 008-4A 10-931. Caller: Fenton Jones. Title: Get Along Home Miss Cindy. Music: Stan James and the Valley Boys. We like it a lot; hope you will, too.

Roy and Mary Hardy
Bradenton, Fla.
(More letters on page 44)

The CALLER OF THE MONTH



Photo by Pfiester Studio

Les Houser — Dodge City, Kans.

YOU might call Les Houser a second-generation caller as his father called squares for country barn dances long before 1947 when Les and his wife, Betty, first started square dancing to records. Les decided that if papa could call, so could he. By 1950 he was at it, first just a tip or two for the local club and then, as he built up a repertoire of calls, Les began calling for the local recreation department and for groups in surrounding towns. Since 1952 Les has taught over 800 couples to square dance, most of them thru the recreation department.

The Housers have attended a square dance camp each year since 1952. The first was Pappy Shaw's in Colorado Springs. Since then they have been to camps in Kansas City; Golden, Colo.; Asilomar in California; College Station, Texas and Kirkwood Lodge, Mo.

Ardent round dancers as well as square dancers, the Housers believe firmly that round dancing is a part of square dancing. They teach basic round dance classes and would like to see all square dancers able to participate in at least the simple rounds.

Les calls regularly for 10 clubs in Dodge City and surrounding towns as well as teach-

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ing beginning classes two nights a week. He was guest caller at the Oklahoma State Festival in 1956; he served for three years as chairman of the Southwest Kansas District Square Dance Festival and is currently one of its directors. He was president of the Southwest Kansas Callers' Assn. and is at present a member of the board of the Kansas Callers' Assn.

Square dancing has brought to Les and Betty Houser an opportunity to express themselves not only dance-wise but in the organization in which they have so willingly worked as well.

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Dozens of dancers across the country are working diligently to earn Premiums for themselves or their clubs on the Sets in Order Premium Plan for selling subscriptions. Latest winners are:

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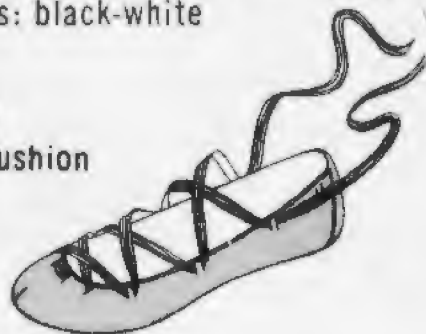
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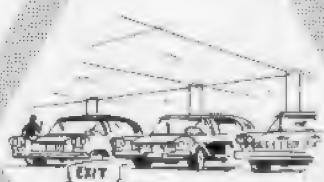
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SIO X3112—Nellie...a lively two-step by Hunter and
Jeri Crosby. It's backed by Wonder Waltz writ-
ten by Wes and Bea Coyner.

(More letters)

Dear Editor:

We certainly enjoy Sets in Order. Please
let's have more articles for "Ladies on the
Square." Dressing up is half the fun, and a lot
of us make our own square dance clothes...

Ursula Klekamp
Niles, Ill.

Dear Editor:

...I have just been here for the past five
months, having spent a year at Shaw, South

Carolina, and dancing to the fine calling of
Dan Weigle. When I first arrived here the club
was dancing mostly to records and there were
a couple of people learning to call. I decided
to try my hand at calling and like it real well.
The articles in your workshop are a great help
to me...

Goodie Goodman
Sevilla, Spain

**Thank you, be sure and let us know of any par-
ticular subjects we might be able to cover for
you. Editor**



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Photo by Jimmy Wilson Studios

Cliff and Flo Wick — Birmingham, Ala.

WITH THEIR CAPABILITY, friendliness and personal charm, Cliff and Flo Wick have been a main influence on round dancing in the South for the past ten years.

It was the first visit of the Manning Smiths to Birmingham which kindled the Wicks' fire for square and round dancing. Soon Cliff was learning to call and to teach rounds while Flo was busy designing and making her square dance dresses. Attending Pappy Shaw's dance camp in Colorado Springs added fuel to their dancing flame and determined them to share their love of dancing with others.

For the past five years the Wicks have been devoting 30-40 weeks a year in teaching beginner round dance classes for the Birmingham Square Dance Assn. in addition to other square and round dance classes for themselves. Those who have danced with the Wicks will remember Cliff's pleasant, easy style of teaching and his favorite cue word — "Smile." One of the dancing highlights for Cliff and Flo was their exhibition for the Governor of Alabama at the Governor's Ball in 1957. Last fall the Birmingham Square Dance Assn. presented its first

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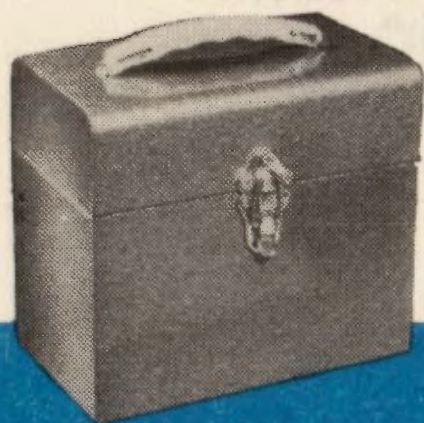
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The Wicks have been active at the Swap Shop in Fontana, N.C. for the past 6 years. They teach rounds there, M.C. and call some of the programs, help plan after parties and assist in panel discussions.

Their FUN-damental philosophy is that "variety is the spice of life" and round dancing gives added flavor to square dance programs. The mixture of fun, friendship and dancing with their many friends has been a rewarding experience for them. They give the nod to

Manning and Nita Smith for their inspiration and guidance.

SILVER SPURS TOUR AGAIN

"Red" Henderson's troupe of dancing young people known as the Silver Spurs from Spokane, Wash., will again take to the road for the summer of 1960. This is a group of senior high school pupils who love to dance and who are thoroughly trained to present a colorful, fast-moving program of Western and Early American dances as well as dances from other

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lands. This summer the Silver Spurs' tour will include the Pacific Coast and Southwestern States, Colorado, Utah and Idaho. Anyone interested in booking this talented group of lovely dancers is invited to contact their leader, E. S. "Red" Henderson, Silver Spurs, Dept. of Physical Education, Spokane Public Schools, Spokane, Wash.

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Knoxville, Tenn. and vicinity are blessed by a fine start in square and round fun dancing. Ted Kleinsasser has put over 2000 people thru

a basic class and the Knoxville Recreation Dept. sponsors dancing as an adult education activity. They spent \$2500.00 in 1959 for rentals of school gyms for square and round dance classes.

Besides the Recreation Dept. dances there are many clubs in the area, ranging from tightly closed to open ones, and varying in dance level as much. Every square dancer there has his dance fun in his own way.

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visited annually by thousands of tourists, among which are many square dancers, Knoxvilleians would like to extend an invitation to visitors to dance with them. Dancers passing thru may contact the Knoxville Recreation Dept., or Ted Kleinsassar, P.O. Alcoa Box 26, Knoxville, Tenn.

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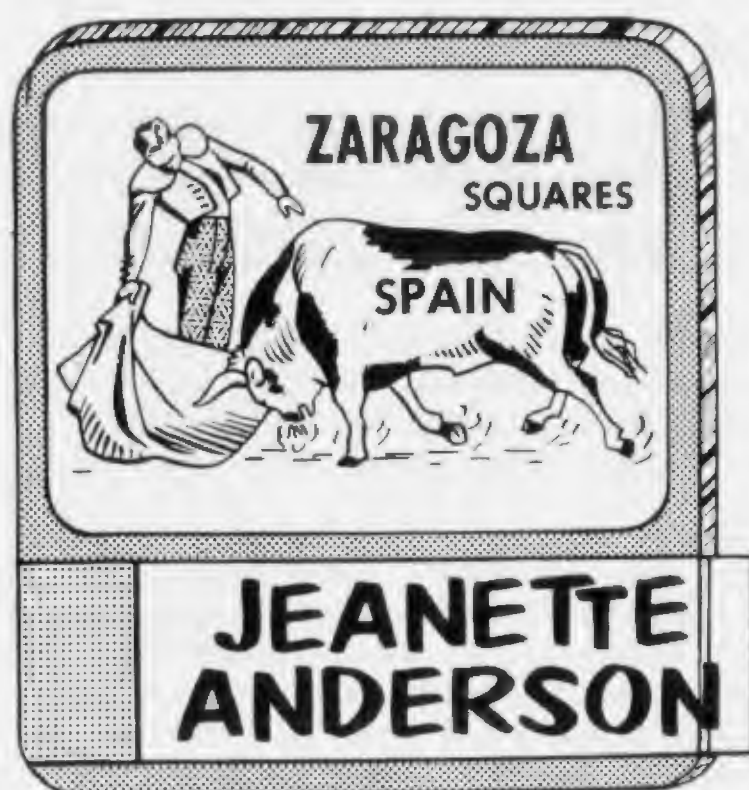


P. O. Box 832, Dept. S

San Leandro, Calif.

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In order that your festival date or timely news item may appear in a certain issue of Sets in Order it must reach our offices *before* the FIRST OF THE MONTH prior to date of publication. In other words, all copy for the May Sets in Order, for instance, must be in our hands before April first. To avoid disappointment, please make a note of these deadlines. We are always interested in square dance doings so we will appreciate being kept informed in time to use the news.



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"DEED I DO!"



BOB PAGE, noted for his recordings of "I Miss My Swiss," "Second Fling," and "Lucky Lips," now records an easy flowing singing call to the familiar melody of "Deed I Do." Dick Wilson of Canoga Park, California, is the author of this dance.

BOB'S calling combines with the music in an exciting up-to-the-minute (but not taxing) type of dance sure to give you a lift. "GAZEBO," written by Lulu Braghetta of Vallejo, California, on the second side adds the perfect compliment to this pair of unusual singing calls.

"DEED I DO" and "GAZEBO"

(Singing Calls)

SIO X1118

THIS IS NEW • THIS IS NEW • THIS IS NEW

Yes, a new idea in square dance recordings. The same tune on both sides with a different treatment. One side has an instrumental lead for the caller who likes the support of a good melody to help him stay on the tune plus the toe-tapping background music and rhythm. The other side is without instrumental lead and is designed for the caller who likes the freedom of a good accompaniment without the restriction of a melody that he must follow. A caller who knows the melody (or who can learn it readily from the other side) will enjoy the support that this record will give and he may find that he can increase the music volume giving the dancers more to dance to without interference with his voice clarity.

"DEED I DO" and "DEED I DO"

(instrumental)

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"GAZEBO" and "GAZEBO"

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ON CHILDREN'S GROUPS

By Herb Perry — Lancaster, Calif.

The usual children's groups are weekly fun sessions where children learn co-ordination and how to get along with one another, simple square and round dancing being the basis for the fun.

Early each year, from children's classes in square dancing, children are chosen to try out for Junior Squares from which, with the required experience, they may move on to join Desert Pixies, a demonstration group. Before a child

is eligible to try out for membership he or she must have:

1. Exhibited over a period of time evidence of good citizenship and co-operation.
2. Must have attended a square dance class regularly and show a basic aptitude for dancing.
3. Must be agreeable to get along well with children already members.

The try-out consists of mixer rounds, drills, marches and following simple square dance instructions. Excitement usually runs quite

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high so walk-thrus are given on everything. Most of those who try out are accepted due to previous screening but they are not informed until a later date on how they did.

Any child who was not considered can continue in class work and give it another try the following year. A large percentage of those who do try out are those who did not get an invitation the previous year. If they work hard and are interested they will get their opportunity.

We have found that this method works out

well, with the least number of disappointments and assures us a well-co-ordinated group here in Lancaster.

DANCERS ON TELEVISION

Ted Steele's Dance Party Program over WNTA, Channel 13, New York City, is always on the look-out for unusual dance features and discovered one in our own hobby of square and round dancing. Thru the alertness of Bud Sibbald, Oradell, N.J., the show's producer was shown Betty Sibbald's squaw dress and Bud's

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Bud and Betty Sibbald do Siesta in Sevilla in this picture taken thru the television receiver by the photographer for Eclipse-Pioneer Div. of Bendix Aviation.

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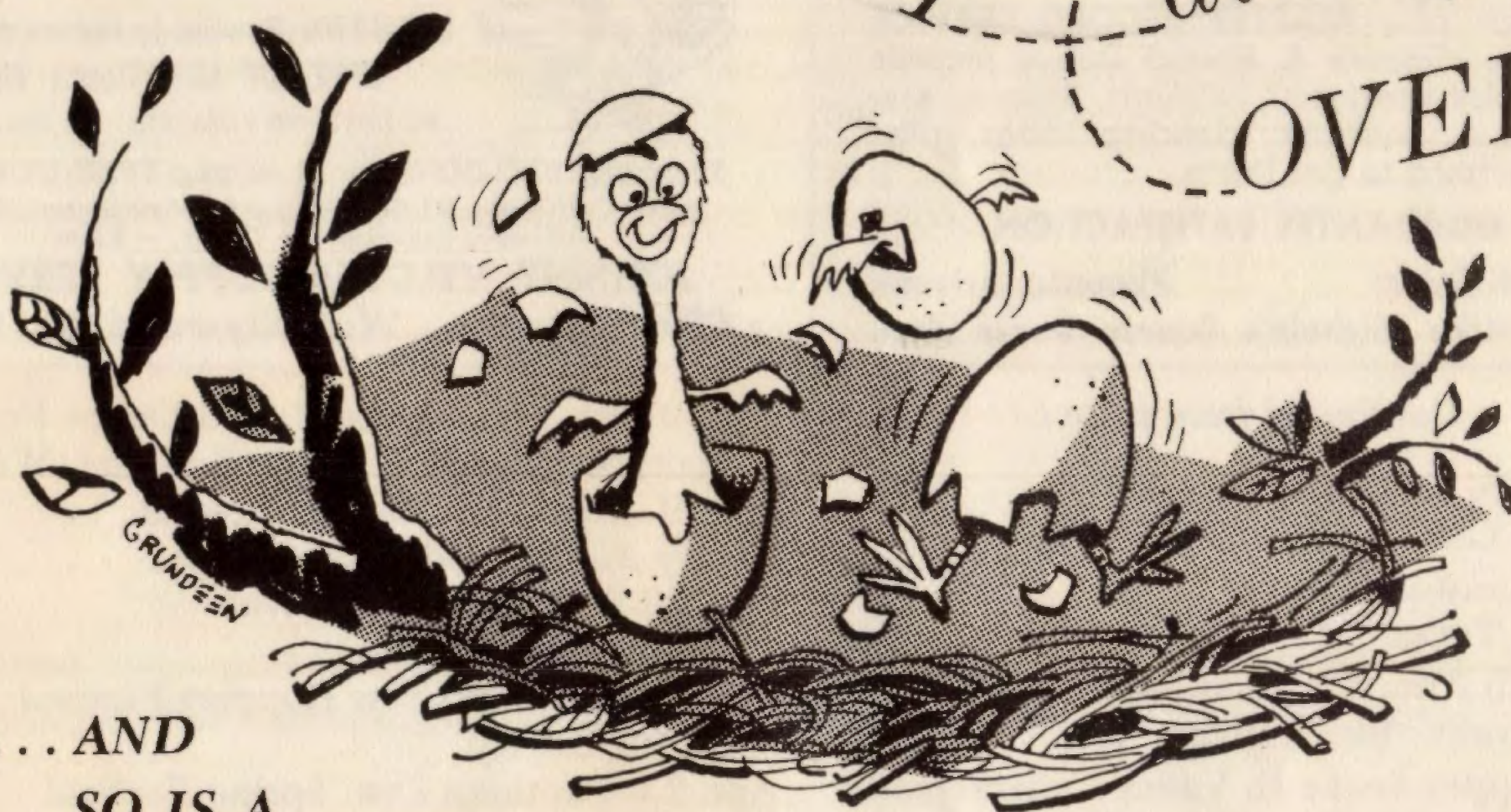
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(Date Book — Continued from page 5)

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Apr. 8-9—Houston Festival
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Apr. 8-9—Upper Snake R. Valley Callers' Jamb.
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Apr. 8-10—7th Calif. State Convention
Mem. Sports Arena, Los Angeles, Calif.

Apr. 9—6th Ann. Spring Round Dance Festival
Southport Beach Pavilion, Kenosha, Wisc.

Apr. 9—Southwest Kansas Festival
City Audit., Dodge City, Kans.

Apr. 22-23—9th Ann. Festival
Cedar Rapids, Iowa

Apr. 22-23—Blue Grass Hoppers Festival
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Apr. 23—Southern Dist. Spring Festival
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Apr. 29—2nd Apple Blossom Jamboree

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Apr. 29—1st Annual Benefit Dance

Sligo Jr. H.S. Gym, Silver Spring, Md.

Apr. 29-30—5th Ann. Las Vegas Festival

Convention Center, Las Vegas, Nev.

Apr. 30—Blue Ridge Festival

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Apr. 30—12th Ann. St. Louis Fed. Gala

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Apr. 30—20th Ann. Spring Festival

Pershing Mem. Audit., Lincoln, Nebr.

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Apr. 30—2nd Ann. Spring Fest. Kentuckiana

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DELLA WAMSLEY

Word comes to us of the passing of Della (Mrs. Gage) Wamsley of Chicago, Ill., on January 11, a major loss indeed to her husband and many friends. Della's square dance activity began in the early 1940's when she taught square dancing to a junior group of



DELLA

Girl Scouts. She attended many institutes, festivals and national conventions. She was a caller in her own right and organized a group from a church club. She did other calling on special occasions and taught beginners.

Della never had the thought of becoming a "professional" caller. Instead she just loved bringing new dancers into the field and thus promoting the square dance movement. She was a true representative of the goodwill and friendship so closely associated with it.



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3

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CALIFORNIA STATE CONVENTION

Bachelors 'n' Bachelorettes Club, headquartering in Los Angeles, Calif., plan to have a WELCOME BOOTH for single adults at the 7th Annual California Square Dance Convention to be held at the Sports Arena in Los Angeles April 8-10. Thus square dancers may feel free to come to this convention without a pre-arranged dance partner.

Department of Statistics. The Convention goes on for 37 hours. 3½ hours will be con-

sumed in Square Dance Workshops; 26½ hours in combined square and round dancing; 15¼ hours in round dancing alone. There will be 33 hours of caller-time, 30½ hours of registration, 10 hours of panels, 3 hours of exhibitions, including the Pre-teens.

There will be a major display of club banners to decorate the Arena and a Hospitality Room where the callers may refresh themselves. Exhibit booths will display square dance wares of many kinds.

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OVERSEAS DATELINE

Ramstein AB, Germany . . . The Boots &
Ruffles Club of Ramstein AB, Germany, par-
ticipated in a German-American night demon-
stration of dancing at the local NCO Club
during the evening of 13 January. A German

singing-dancing group from Bergzabern sang
the traditional songs and danced folk dances.
The German dancers invited one square of the
Americans to dance with them in a dance
called "Bohnensuppe" (bean soup). The Amer-
icans had four couples of the German group
join them in a square dance which the Ger-
mans learned most rapidly in spite of the
language barrier. Colonel Lemon, the new
Ramstein AB Commander, accepted a cut
crystal goblet from the German group to whom
he in turn presented a silver tray suitably en-
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The newly organized 17th Air Force at Ramstein AB drew heavily on the Kuntry Kuzins Klub in Wiesbaden for personnel. The Boots & Ruffles Club at Ramstein gained a square and a half of dancers plus two callers, Ralph Hay and Tex Hencerling.

Paris, France . . . Club officers and callers of the Etoile Eights, Paris; Joyeux Melangeurs, Dreux; Paris Squares, Garches; and Promen-8-ers, Evreux, organized a France chapter of the European Area Square Dance Leaders' Assn. on January 17. Bob Carsten, the spark

plug for square dancing in the Paris area, was elected Chairman of the Chapter. The organizational meeting was followed by an all-club dance hosted by Paris Squares and called by the 5 area callers. With a combined club membership, plus dancers in beginners' classes of approximately 27 squares, plenty of activity is assured for the Chapter. The Chairman may be contacted at the following address: Robert R. Carsten, YNC, USN, Office of Naval Attache, APO 230, New York, N.Y. by anyone wishing to join the Chapter.

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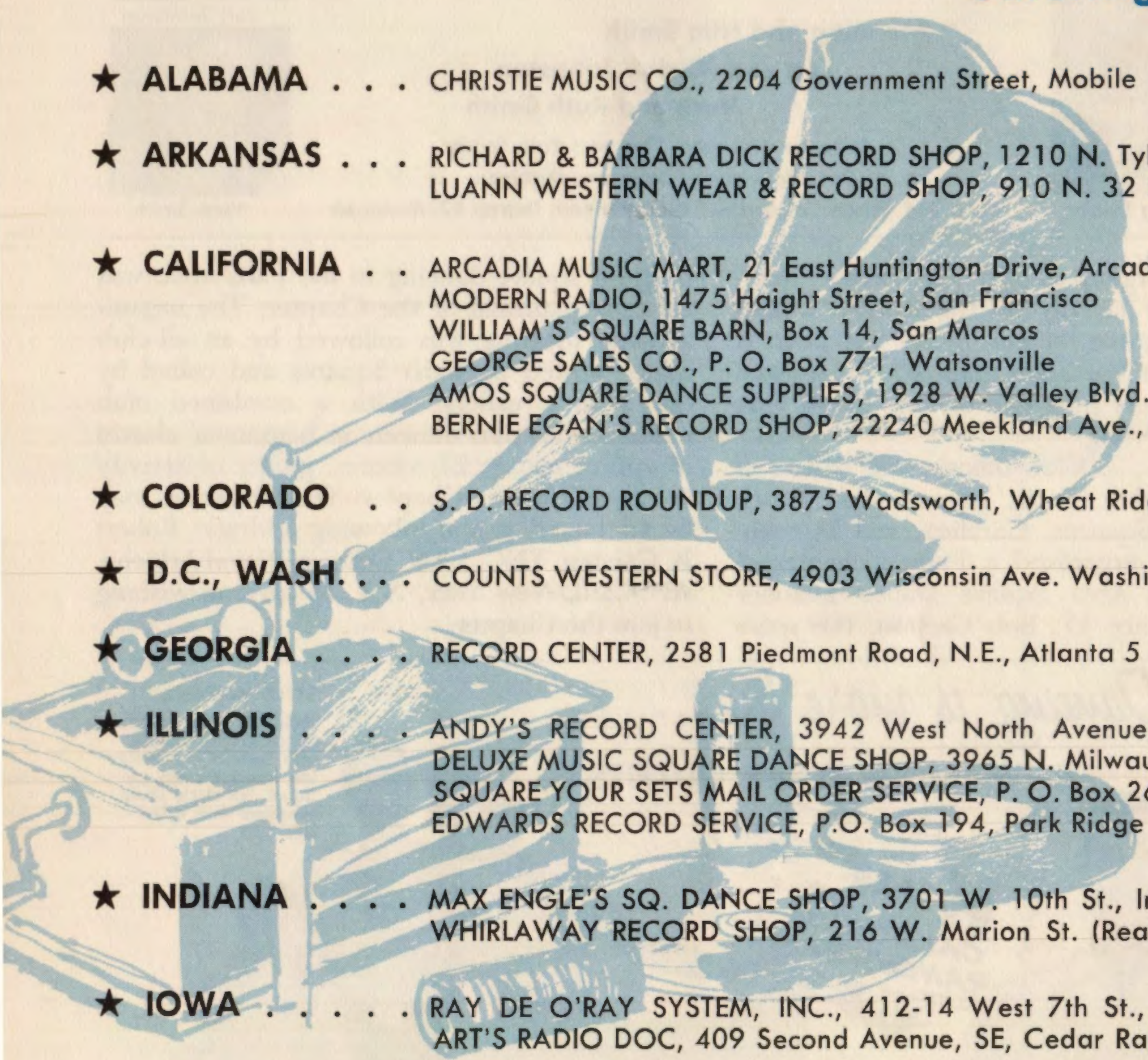
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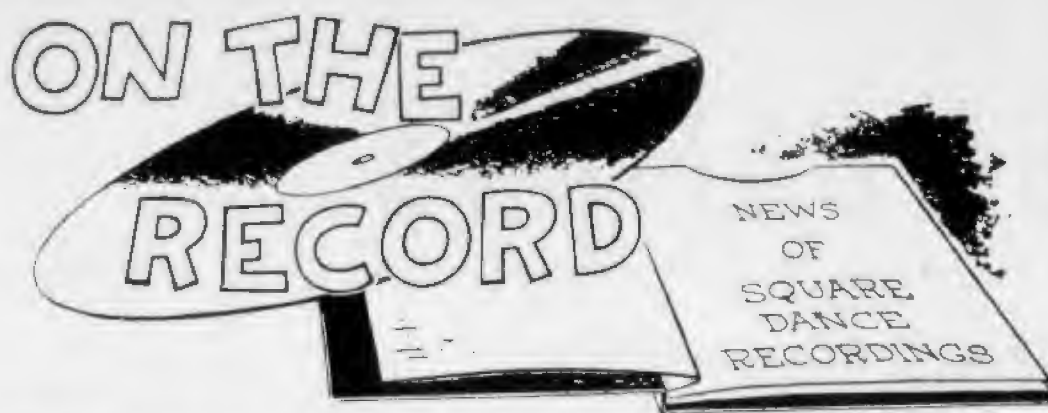
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S.I.O. X2124 — GAZEBO /GAZEBO — Instrumentals played in two different styles

S.I.O. X2123 — ROCKABOUT with Lunette and Jack/CHINESE BREAKDOWN

featuring Jack Hawes on the banjo



THE REVIEWS this month cover four releases by four different recording companies but bring home an editorial point quite a number of readers have written us about. "Why," we are asked, "don't the manufacturers produce records at the same volume?" The ones that are covered in this review seem to be recorded at four entirely different levels. This does become quite a problem to the caller who has to make a completely different sound adjustment with each new record he puts on the turntable. Here is one place where the record companies could put in a bit of cooperative study for everyone's benefit. Let's hope they will.

(Singing Call) C.O.D./Rocky Mountain Express (MacGregor 8535 instrumental, with calls by Bob Van Antwerp 8545) Key: (C.O.D.) G, (Rocky) F, Tempo: (C.O.D.) 130, (Rocky) 128.

C.O.D. includes some clever patter and is a closely timed pattern that will take some study. Contains some square thrus, box the gnats, and some rather rapid allemandes. Music is lively and stimulating. Rocky Mountain Express on the flip side offers a good change of pace and while the accompaniment is not quite as full, the pattern is quite smooth and simple. A Do Paso is about as difficult as this one gets. Fine renditions to both of these by Van Antwerp.

(Singing Call) Wham Bam (Old Timer 8147 instrumental flip with calls by Fred Bailey) Key: Bb, Tempo: 128.

If you're looking for variety this is it. Here is a wide assortment of movements including lines, stars, cross trails, square thrus, catch all eights, throw in the clutch, wheel arounds, etc. Fred has worked in a clever patter gimmick that will get laughs and except for a melody that gets a little monotonous and the instrumental lead which is a little thin at times, you should have fun with this one.

(Singing Call) I Overlooked An Orchid (Blue Star 1543 instrumental flip with calls by Jack Livingston) Key: G, Tempo 130.

A not-too-familiar "western" tune but a clear instrumental that should simplify learning. Except for a half and a three-quarter square thru all of the movements are quite simple. Music

is dominated by a heavy guitar after-beat and with a fiddle alternating with a piano as the lead. Jack is very easy to understand and follow.

(Singing Calls) Wait For Me Darling/Pygmy Love (Windsor 4180 instrumental, with calls by Bruce Johnson 4480) Keys: Eb, Tempo: 130.

Taking the calmer of the two tunes first, "Wait for me Darling" is a smooth, relaxing figure worked out by Jimmy Morris with an easy toe-tapping instrumental. Good change of pace gimmick included and the pattern includes a $\frac{3}{4}$ square thru but nothing more difficult. The Pygmy side is more on the novelty side and is complete with "jungle" sounds that should encourage a bit of audience reaction. You'll find a comfortable combination of stars and lines in the figure and a Dixie chain in the break. This is another original by Ruth Stillion (see page 19). Bruce inspires on both of these.

TOP SELLERS

**Candy Store Lady (Old Timer 8146)
Bambina Mine (Western Jubilee 562)
Summertime (Grenn 12018, 12017 with calls)
Pygmy Love/Wait For Me Darling (Windsor 4180, 4480 with calls)
Baby Won't You Please Come Home (S.I.O. 2121, 1116 with calls)
Heartaches By The Number, flip (Blue Star 1541)**

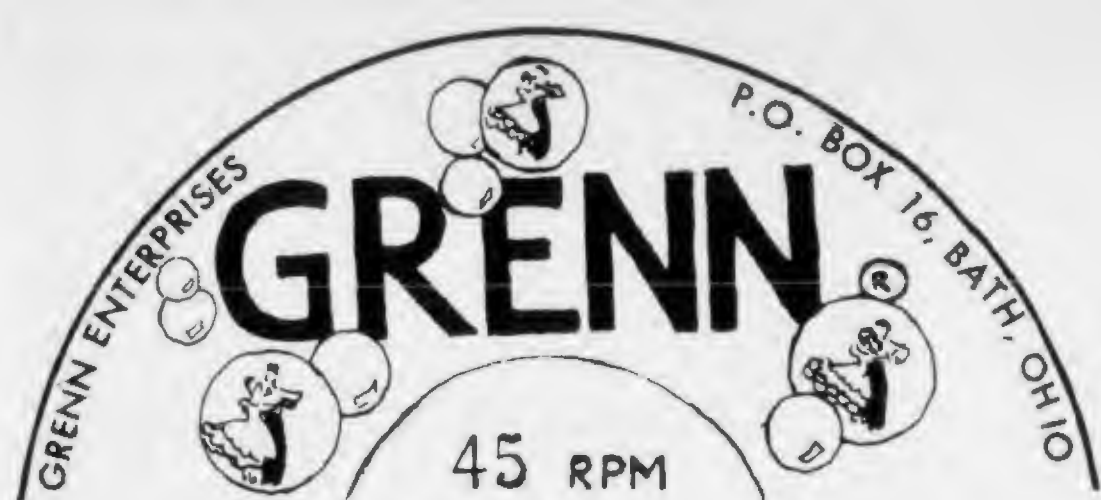
THE NEW RELEASES

**AQUA—119-45 Naughty Lady/Worried Man, called by Phil Booker, flip.
BLUE STAR—#1545 I Wonder Why, flip, called by Marshall Flippo; #1546 Take Me Along, flip, called by Marshall Flippo; #3-1547 Paul Jones/Georgia Polka (rounds); #3-1548 Joe and Helen Two-Step/Cecilia.
GRENN—#14009 Mack's Round/Waltz Duet; #1408 Sugar 'N' Spice/Linda (rounds).
MacGREGOR—#8575 Peaches and Cream/It Had To Be You (rounds); #8585 Fiddlers Frolic/Youcallit (hoedowns).
OLD TIMER—#8149 Little Girl Dressed in Blue, flip, called by Fred Bailey.
SETS IN ORDER—#X1118 'Deed I Do/Gazebo, with Bob Page calling; #X2122 'Deed I Do/'Deed I Do (instrumentals in 2 styles); #X2124 Gazebo/Gazebo (instrumentals in 2 styles); X2123 Rockabout/Chinese Break-down (hoedowns).
SHAW—#165/166 Old Raccoon, flip, called by Don Armstrong.
WESTERN JUBILEE — #563 Serenade, flip, called by Mike Michele.
WINDSOR—#4656 I'll See You Again/Cake Walk in Portugal (rounds).**

NEW



R/D



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